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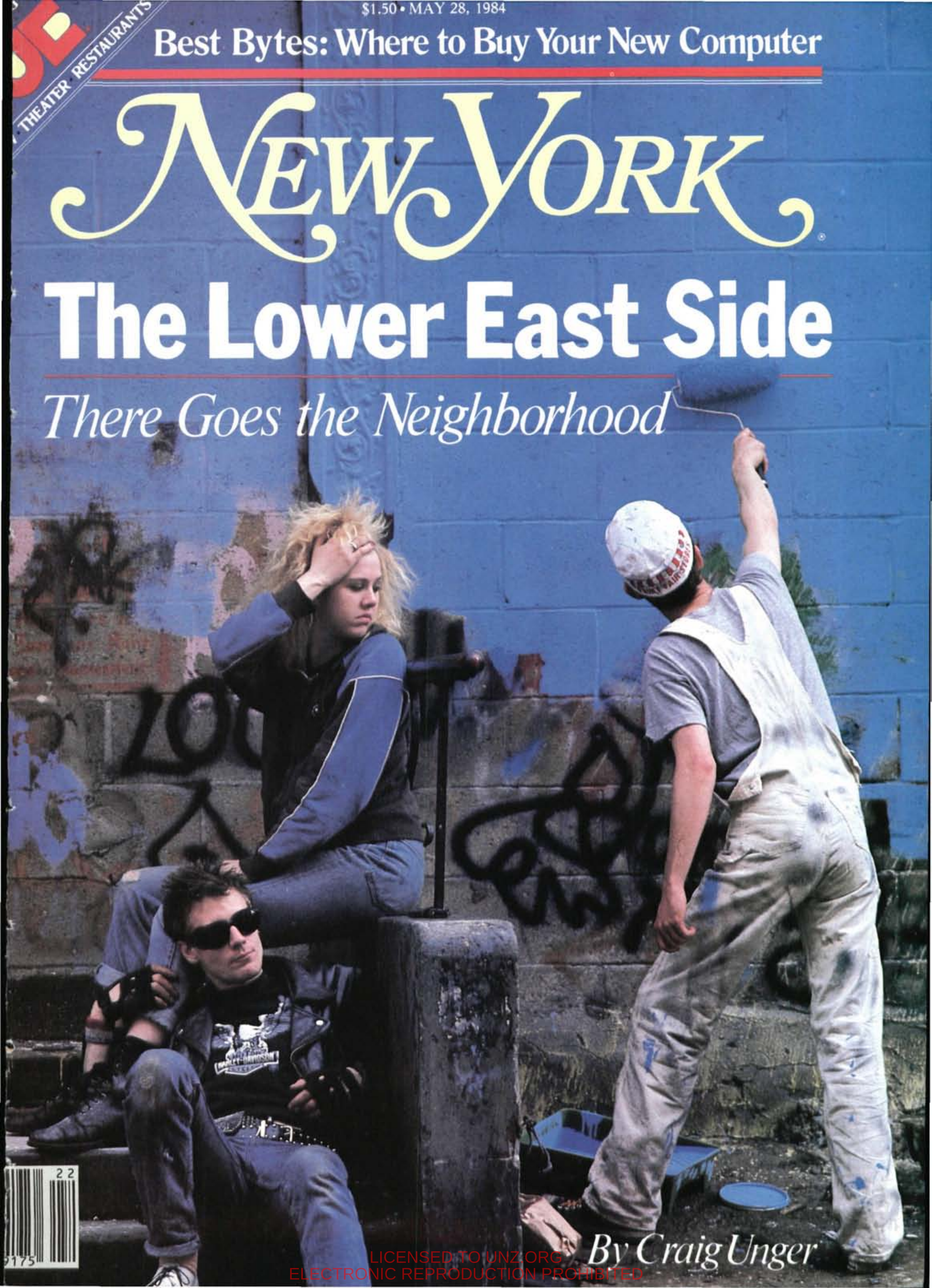

The Lower East Side

There Goes the Neighborhood

By Craig Unger

Look up in Rome, and you'll see a masterpiece. Look around, and you'll see coffee drinking raised to the level of an art. To enrich it, the Romans unite their coffee with one of their most famous specialties, Sambuca Romana. Watch. They order an espresso and they order a Sambuca Romana. One sip of liqueur, two or so of coffee to make room in the cup. Then the rest of the Sambuca Romana is tipped into the coffee and a memorable new taste is born. Try it. You don't need espresso. Sambuca Romana turns every cup of coffee into a Roman masterpiece.

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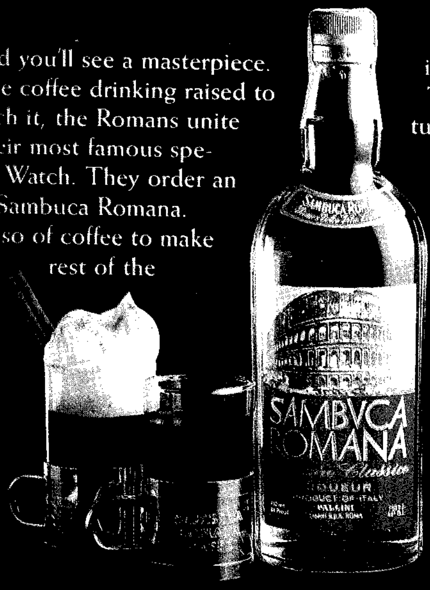

In Rome, a ceiling is more than a ceiling, and a cup of coffee is more than a cup of coffee.

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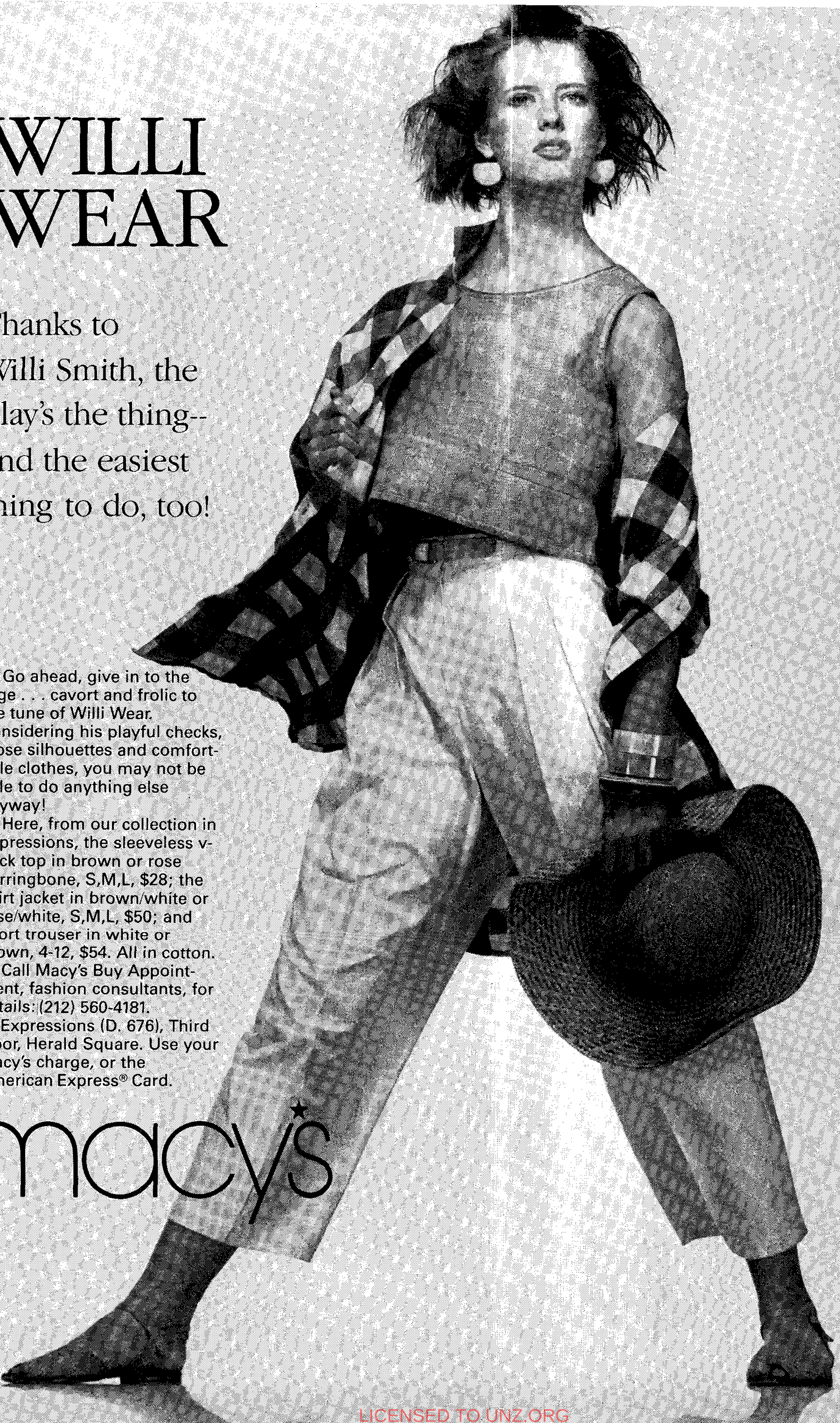

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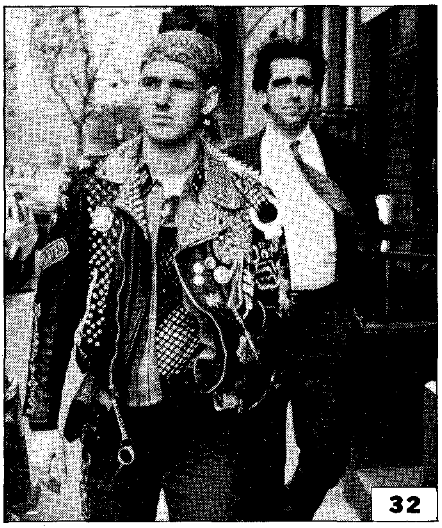
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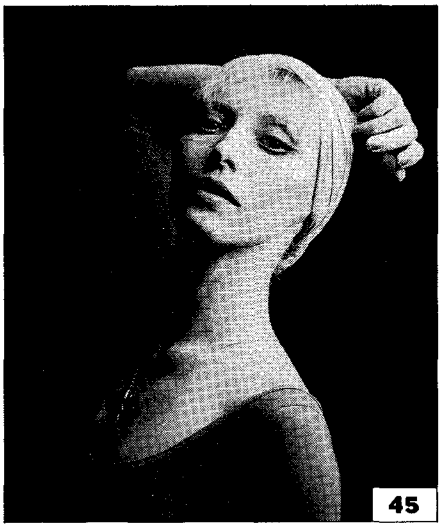
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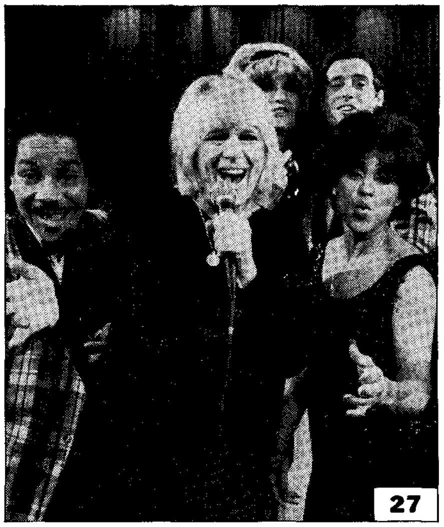
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The Lower East Side: There Goes the Neighborhood

By Craig Unger

In 1975, George Jaffee bought Christodora House, an abandoned shell on the corner of Avenue B and 9th Street, from the city for $62,500; his was the only offer. In 1983, he sold it—after a fierce bidding war—for $1.3-million. The Christodora is only the most visible example of the boom on the Lower East Side. The area, once dominated by immigrants, later taken over by junkies, is now a home for artists and young professionals, and many of the neighborhood's old-time residents fear that they'll be forced out next. As for the Christodora, last month it changed hands again, this time for $3-million.

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The Jeté Set

Dancers, like the rich, are different from us. As photographer Frederic Ohringer shows, they possess a grace and style and magic beyond mere mortals. His limited-edition portfolio of 25 photographs, "Portrait of the Dance," will be on exhibit at Chartwell Booksellers through May 31. A sampling.

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Where to Buy Your Computer

By Flora Lazar

An estimated quarter of a million New Yorkers will buy a personal computer this year; within six months most of them will buy more equipment or software. Posing as a customer, independent personal-computer consultant Flora Lazar shopped New York's computer stores, talking to salespeople, testing systems, and comparing prices. This is her detailed guide to the stores, the services, and the questions to ask—the dealer and yourself—before you buy.

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By Bernice Kanner

In which our reporter spends the wee hours with Jimmy Connors—strictly business, of course.

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By Michael Kramer

With the Democratic nomination in sight, Mondale is hedging his predictions for victory.

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A zingy novel of bed-hopping in the lit-crit crowd and a gloomy prognosis of the future of cities.

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By Kay Larson

The first show to be hung in the newly renovated Museum of Modern Art reviews recent work by an international selection of painters and sculptors.

96

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Sixteen Candles treats teen dreams with amusement and understanding; *Gabriela,* with the, er, enthusiastic Sonia Braga, is a muddle of deep thoughts and low sex.

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By Tobi Tobias

Two ballerinas and a Balanchine gem dazzled again; other stars made a Gala gala.

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By John Simon

Five young playwrights had a lot to say. Ken Wade didn't, but said it cleverly.

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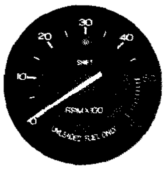

You can now get a new tachometer and new low-back bucket sport seats, as part of the optional Sports Appearance Group. This package adds a sporty new flair for those who like their Tempo a bit more upbeat.

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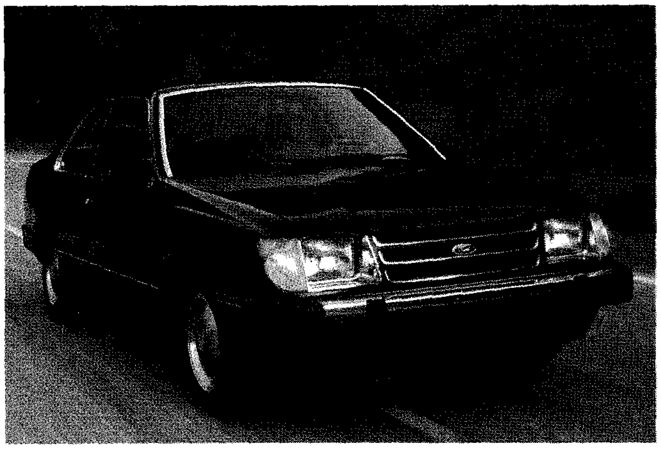

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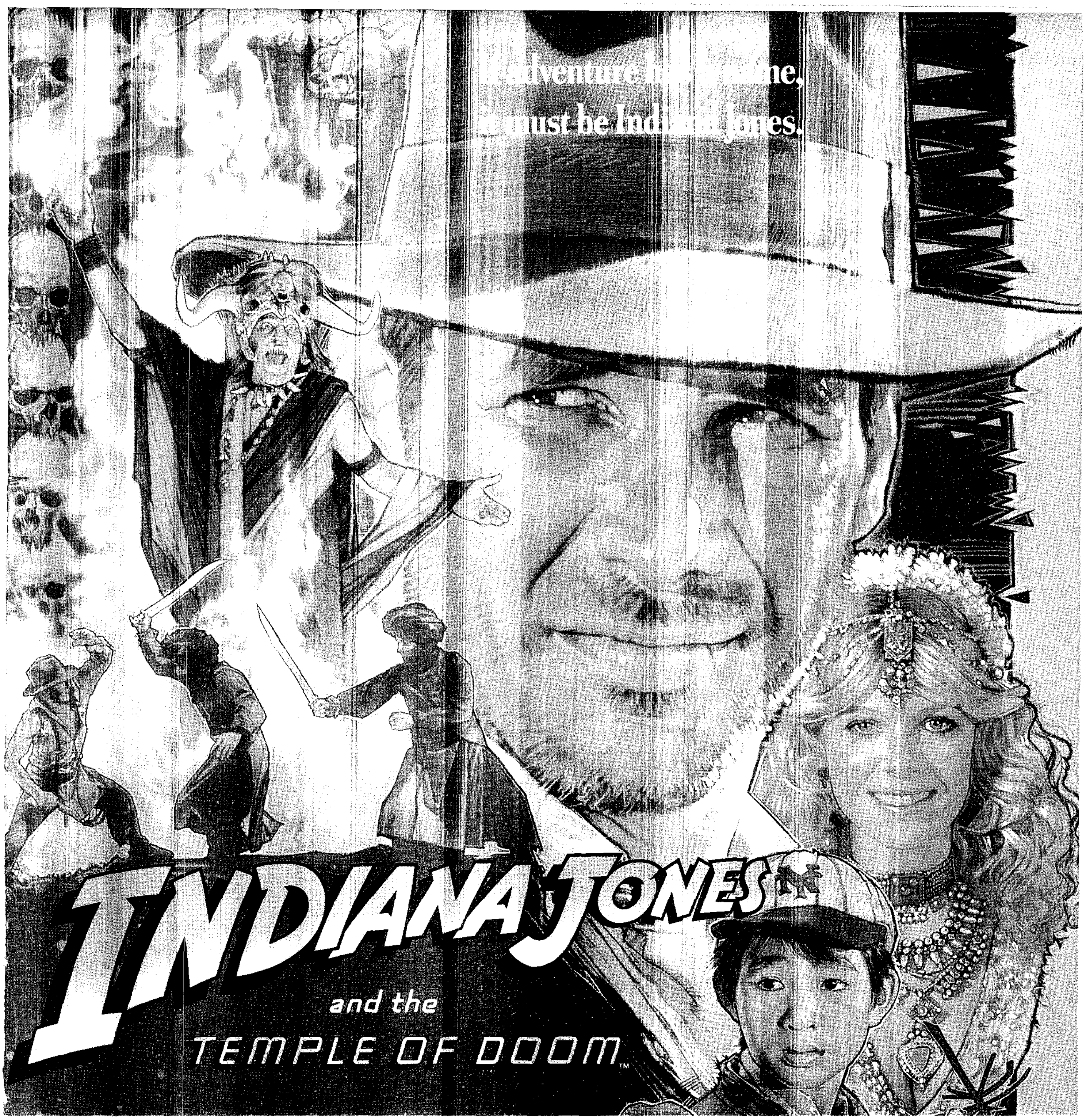
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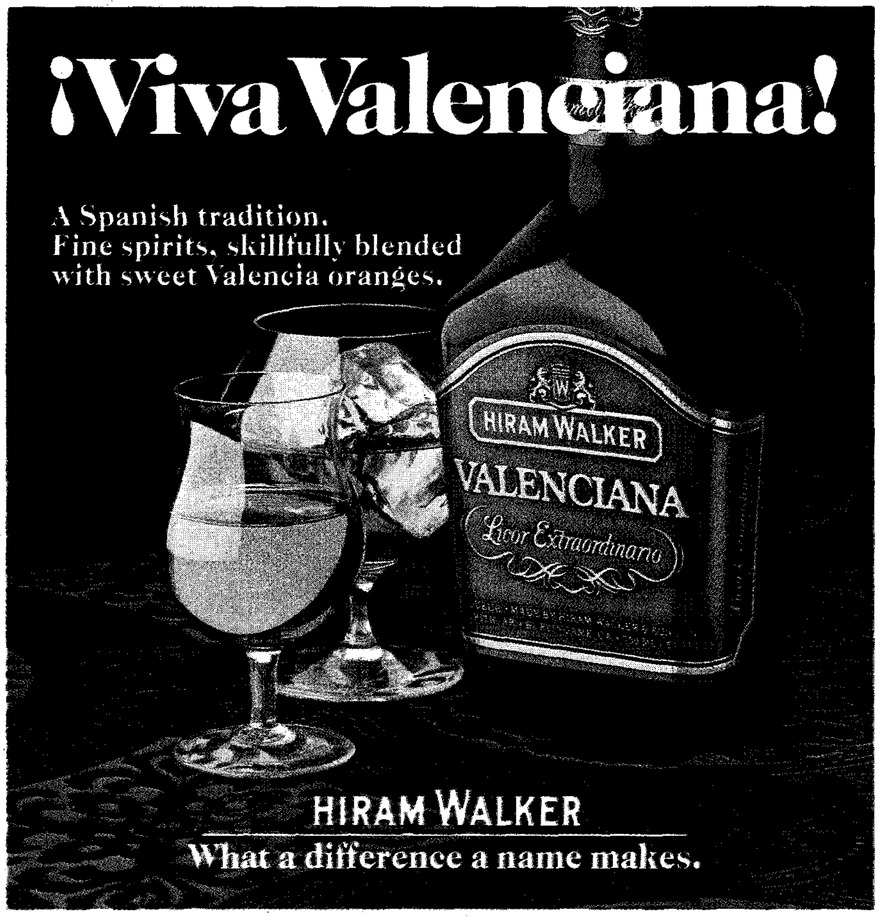

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complained about not being mentioned in Michael Daly's article. James Haskins wrote the nonfiction book that inspired the movie. The group that eventually sold Robert Evans rights to the book included Edward V. Padula and James Hinton, as well as Charles Childs.

Creative Punctuation

IS THE APOSTROPHE IN "IT'S," WHICH was prominently displayed in the possessive meaning of the word on several headings of the MOMA story ["MOMA Unveils Its Treasures," by Kay Larson and Carter Wiseman, May 14], your expression of modern art?

Pauline Ortega
Manhattan

Editor's note: Because of an error at the printing plant, uncorrected dummy type was used in some headlines instead of the correct type.

It's Better if It's British

AS AN AMERICAN, I WAS EMBARRASSED even to read John Leonard's television review of April 30 ["Television: Costume Without Drama"]: "But the BBC, like the British tabloids, adores aristocrats. Their houses are big, and their servants are cute, and, when they aren't eating immense amounts of overcooked food, they stand around on their broad, rolled lawns like croquet hoops waiting for history to pop through the holes in their heads." I cannot believe that a magazine of your caliber would allow such blatant Anglophobia.

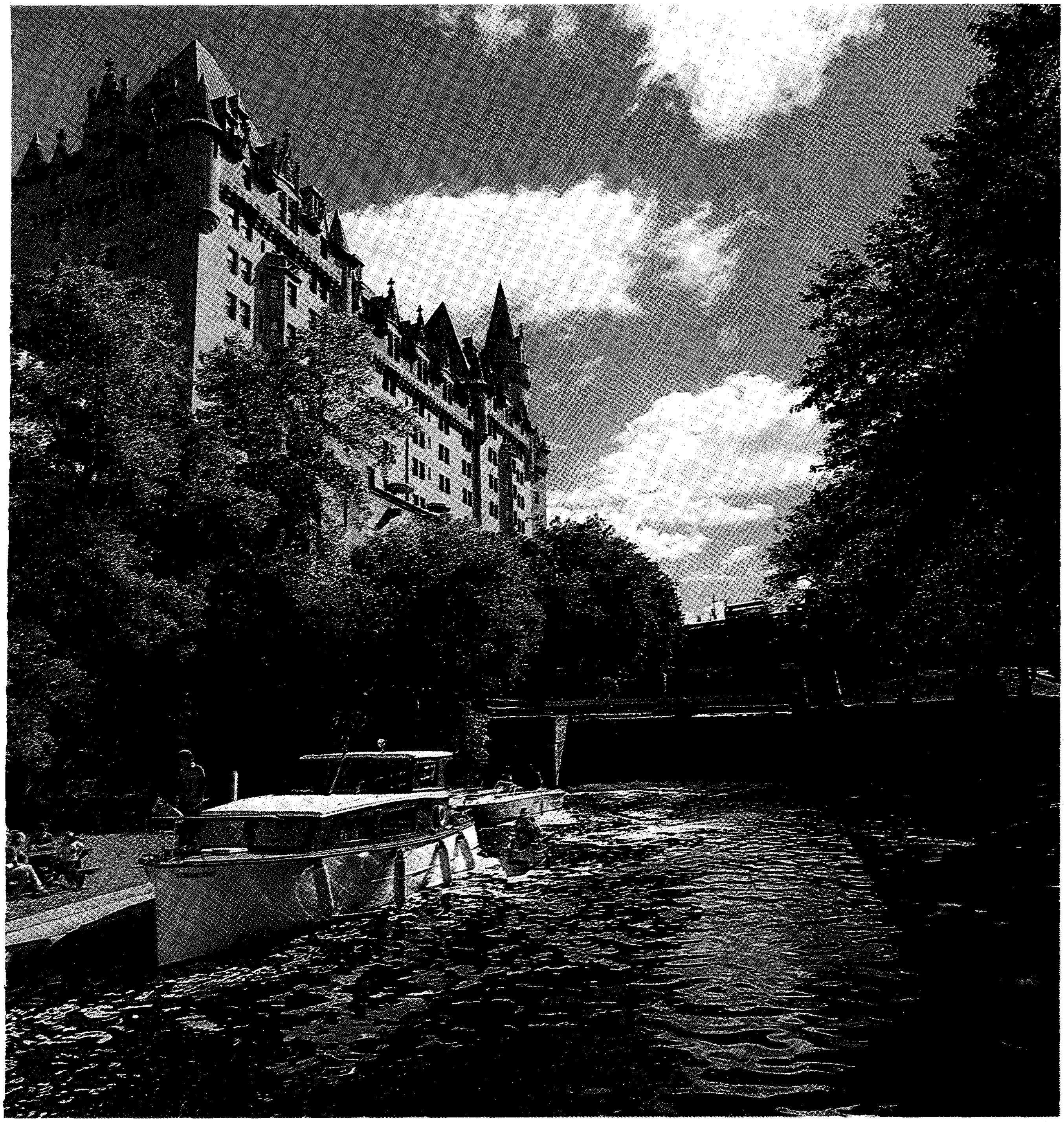
Alice C. Maclaren
Stuart, Fla.

Under Fire

I WOULD LIKE TO PROTEST THE ARTICLES written about Police Officer Tanya Brathwaite ["Intelligencer," by Sharon Churcher and Mary Murphy, March 12 and 19]. Police officers are exposed to a high-crime environment, and we are continually subjected to unwarranted judgment, no matter how heroic our conduct. I wonder if your writers would have acted as courageously as Officer Brathwaite did. I wonder if they could understand the pain Officer Brathwaite endured when she awoke with a bullet wound on a hospital bed and was told that her partner was dead. I commend the Patrolmen's Benevolent Association for citing Tanya Brathwaite as Cop of the Month.

Diane Pollard
Police officer, N.Y.C.P.D.
Manhattan

YOUR REPORTERS QUOTED NAMELESS POlice sources, all of whom had something negative to say, while the named sources were all positive and supportive of Officer Brathwaite. I was particularly offended by the question, "What male cop



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is going to ride in a squad car with woman again?" The answer is all c them, because New York City police women are competent, well trained, an professional. In the past two years, O ficers Suzanne Medicis and Nanc Whalen were awarded the Comba Cross, one of the highest honors bestowed upon a police officer who has nc been involved in a shooting inciden Your articles make it more difficult to d an already difficult job.

Maria Fitzgeral
President, Policewomen'
Endowment Associatio
The Bron

Looking for Mr. Egghead

I FIND MYSELF ALTERNATELY AMUSEI and annoyed by the contributors t "Strictly Personals" in your magazine Instead of providing a romping groun for these self-satisfied swingers, wh don't you develop the section into something a bit more intellectual.

K. T. Workma
Westport, Conn

All in the Family

I WORKED UNDER JIM HOGE'S BROTHER Warren, when he was the city editor o the New York *Post* ["Cool Hand Hoge," by Tony Schwartz, April 30]. Big-time city editors were known in those days to be tough. "Thanks" or "well done" were words never spoken by an editor; it was supposed to show weakness. And after a reporter turned in an exceptional story he often would be assigned to a menial job, just to be sure he didn't get a swelled head or ask for a raise. After 25 years of living with editors of this sort, along came Hoge. From the start, he was a gentleman. He was always polite, often thanking and praising me for a good job. Once, while I was specializing in housing stories, I returned from a vacation and Hoge greeted me with "While you were away, we didn't have one good housing story."

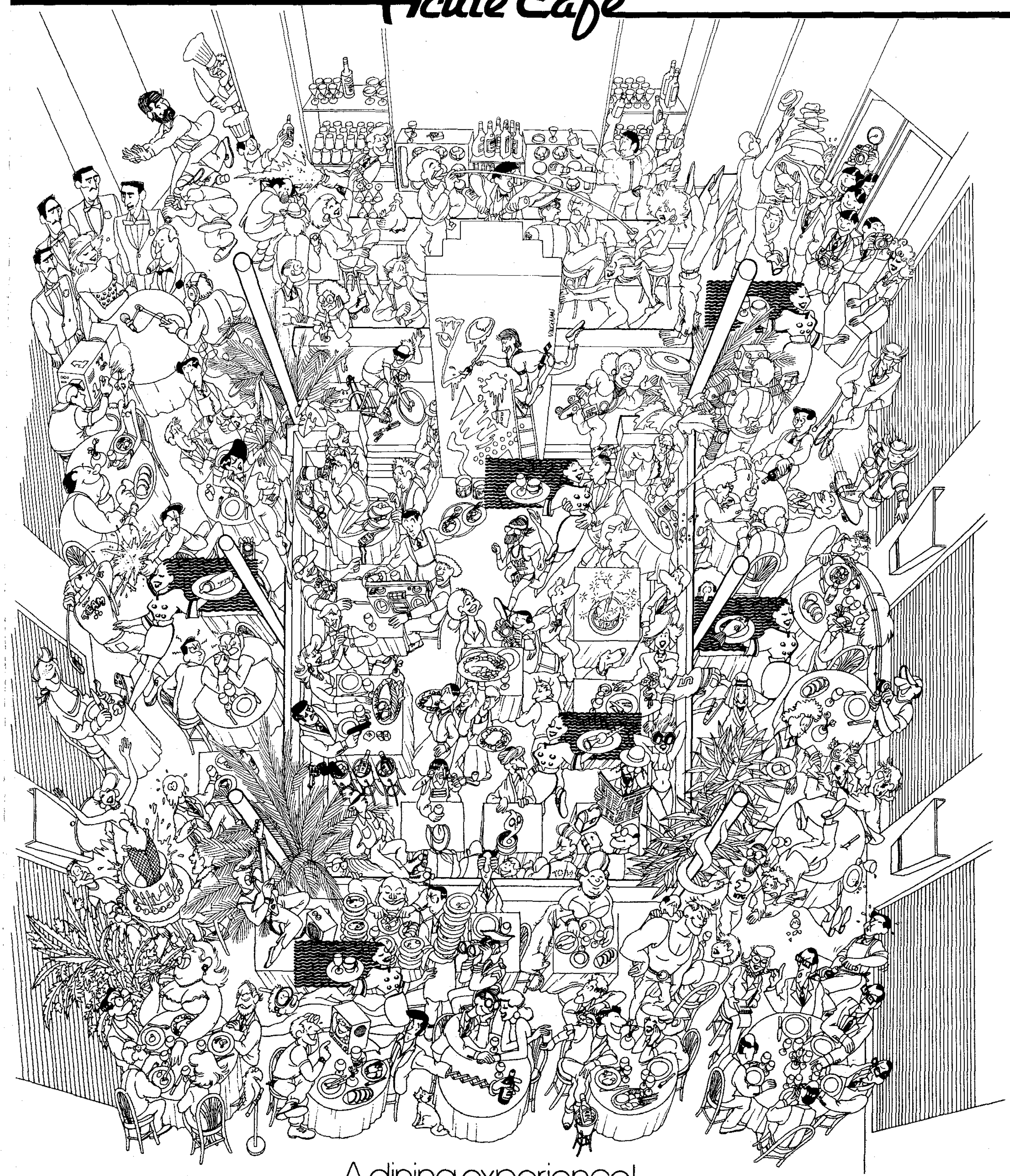
Joseph Kahn
Manhattan

Eyewitness News

IN "VISION OF THE FUTURE," WHICH DEscribed the keratomileusis operation for myopia, Patrick Huyghe stated that the procedure cannot improve a person's best corrected vision ["Health," April 23]. As the first American surgeon to perform keratomileusis for myopia in this country, I have found that two-thirds of my patients with less than normal vision before surgery can expect an improvement in their best corrected vision. In some cases the improvement was dramatic.

Casimir A. Swinger, M.D.
Assistant director of ophthalmology
Beth Israel Medical Center
Manhattan

Acute Cafe



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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Knopf Locks Up Katharine Graham's Memoirs

After turning down many bids to cooperate on an authorized biography, Washington *Post* publisher Katharine Graham seems ready to assign herself the job of producing her long-awaited memoirs for the prestigious publisher Alfred A. Knopf.

A spokesman for Mrs. Graham told *New York* last week that the 66-year-old publisher has the project under consideration, although she "hasn't made up her mind yet," and confirmed that Mrs. Graham has talked with Knopf.

Knopf editor-in-chief Robert Gottlieb said, "It is happily understood between us that if and when Mrs. Graham writes the book we will be the publisher." He acknowledged that a Knopf contract had been sent to Mrs. Graham but, so far as he knew, a signed copy had not yet been returned to him. No advance is involved at this stage.

An unauthorized 1979 biography of Mrs. Graham, which linked the *Post's* Watergate coverage to the C.I.A., was withdrawn by its publisher after *Post* executive editor Ben Bradlee labeled it "irresponsible."

Villagers Oppose Building

The future of a key Greenwich Village lot has pitted residents against a noted architect, who has designed a "modern-looking" apartment building for the site, which runs along Sixth Avenue from Washington Place to Waverly Place and has been a parking lot for decades.

"Whatever is constructed will determine the direction of Sixth Avenue development," said Community Board 2 member Rachele Wall, in explaining her group's rejection of the design by James Polshek, dean of Columbia's school of architecture. "We are asking Polshek not just to bend over backwards but to do somersaults," she conceded.

The low-rise building—whose materials will include red brick, green tile, limestone, and terra-cotta—"reflects the idiosyncratic nature of the Village," said Polshek.

The plans are awaiting review by the Landmarks Preservation Commission. The previous plan for the site—a Loews theater complex—was fought by the community for more than two years.

China Censors Actors

No sex, politics, or religion, please—we're Chinese. That's what the New York–based Pan Asian Repertory Theatre is being told by the People's Republic of China as the troupe prepares for the first performances by an American group in China, in the summer of 1985.

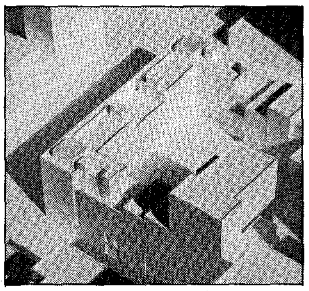
"The Chinese wanted scripts, reviews—even videotapes," said troupe founder Tisa Chang. "They turned down one play because of religious overtones," Chang said, "and one about the empress dowager," a ruler, now vilified, with whom Mao Tse-tung's wife was compared.

Chen Bao Shu, China's cultural consul here, said, "The Chinese usually don't accept sex or religion." And politics? "I think *our* play [about the empress] is better," he said.

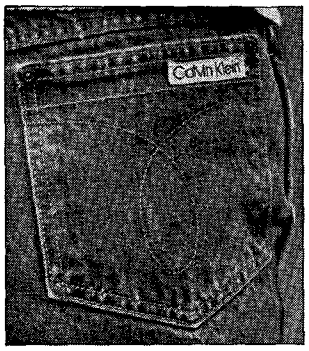
Graham: *First person.*

VANITY FAIR

Vanity Fair: *On sale.*



Proposed: *The Polshek plan.*



Street buy: *The real thing?*

'Vanity Fair' Cuts Prices

In an unusual step, *Vanity Fair* is slashing its cover price from $3 to $2 with the July issue. The magazine is also cutting the cost of a one-year subscription in half, from $24 to just $12. This way, the Condé Nast monthly could extend current subscriptions by as many as ten issues.

Vanity Fair executives said the price cut is a "marketing" step to capitalize on "the broader appeal" of the magazine under its new editor, Tina Brown. One insider suggested, however, that the price cuts allow the magazine to maintain its 250,000-subscriber rate base while buying more time to get current subscribers to renew.

Publisher David O'Brasky said newsstand sales on Brown's first two issues were up 65 percent over her predecessor's issues, to about 75,000. As a result, said O'Brasky, "we're now able to offer advertisers substantial bonuses beyond our rate base."

State Tries Knockoff Law

Street peddlers who knowingly sell counterfeit designer goods could soon face felony charges if the State Legislature passes a bill set to be introduced by Assemblyman Arthur Kremer this week.

"Jail should stop them," said Joel Sandleman, a vice-president of Calvin Klein, which estimates it loses $20 million a year to counterfeit sales. But, he added, "it won't be easy proving they're 'knowing.' "

The problem of proving intent has stalled similar federal legislation for three years, according to a national retailers' organization. The International Trade Commission estimates that foreign counterfeits and knockoffs—from designer jeans to jet-engine parts—accounted for lost 1982 sales of $6 billion to $8 billion.

In recent years, New York garment manufacturers have gone so far as to hire private investigators to bust counterfeit operations.

Photographs: top, Ron Galella; bottom, Carrie Boretz/Archive.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 6 mg. "tar", 0.6 mg. nicotine; 120's Menthol: 6 mg. "tar", 0.5 mg. nicotine av. per cigarette, FTC Report Mar. '84.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Free pack or $1.50 off

Buy one pack of Carlton and get one free or save $1.50 on a carton purchase. Find out why so many smokers have made Carlton America's most popular, best-selling ultra low tar brand. Latest U.S. Government Report—Carlton has less tar than over 150 brands.

Carlton 120's
Carlton 100's
Carlton 100's
AIR·STREAM FILTER
Carlton
AIR STREAM FILTER
Carlton MENTHOL
AIR-STREAM FILTER

Soft Pack, Menthol and 100's Box: 1 mg. tar, 0.1 mg. nicotine.

100's Soft Pack: 5 mg. tar, 0.4 mg. nicotine; 120's: 6 mg. tar, 0.6 mg. nicotine.

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.

U.S. Gov't Report—no brand lower than Carlton Box King—less than 0.5 mg. tar, 0.05 mg. nic.

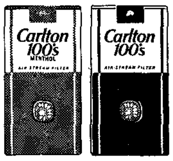
STORE COUPON

FREE PACK

BUY 1 GET 1 FREE

Carlton

(ANY STYLE)



43300 101409

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LIMIT ONE PER CUSTOMER. OFFER LIMITED TO CONSUMERS 21 YEARS OF AGE OR OVER. Offer void where prohibited, licensed, taxed or otherwise restricted by law.

TO THE CONSUMER: CAUTION! This coupon is good only on any style of CARLTON *cigarettes. It cannot be transferred or assigned. Any other use constitutes fraud.*

TO THE RETAILER: If you, acting as our agent, redeem this coupon for a free pack, with pack purchase, of CARLTON, any style, The American Tobacco Company will pay you the normal retail value of one pack of CARLTON, any style, plus applicable sales tax, *plus 8¢ handling and actual postage costs* incurred by you. If you redeem this coupon for $1.50 off a carton of CARLTON, any style, we will pay you $1.50 plus 8¢ handling and actual postage costs incurred by you. You and the customer must act in strict accordance with the terms of this offer. By submitting this coupon for payment, you represent that you redeemed it pursuant to these terms. This coupon is good only when redeemed by you for a consumer requesting any style of CARLTON. Any other use constitutes fraud. Invoices proving purchases of sufficient quantities of any style of CARLTON cigarettes to cover coupons presented for redemption must be shown upon request. Properly redeemed coupons will be paid if submitted by mail to: The American Tobacco Company, P.O. Box 1702, Clinton, Iowa 52734. Coupons must be received at this address no later than six months from the expiration date printed herein. Cash value 1/20 of 1¢.

COUPON EXPIRATION DATE: September 30, 1984

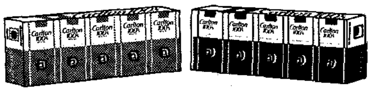
STORE COUPON

SAVE $1.50

ON A CARTON OF

Carlton

(ANY STYLE)



43300 101391

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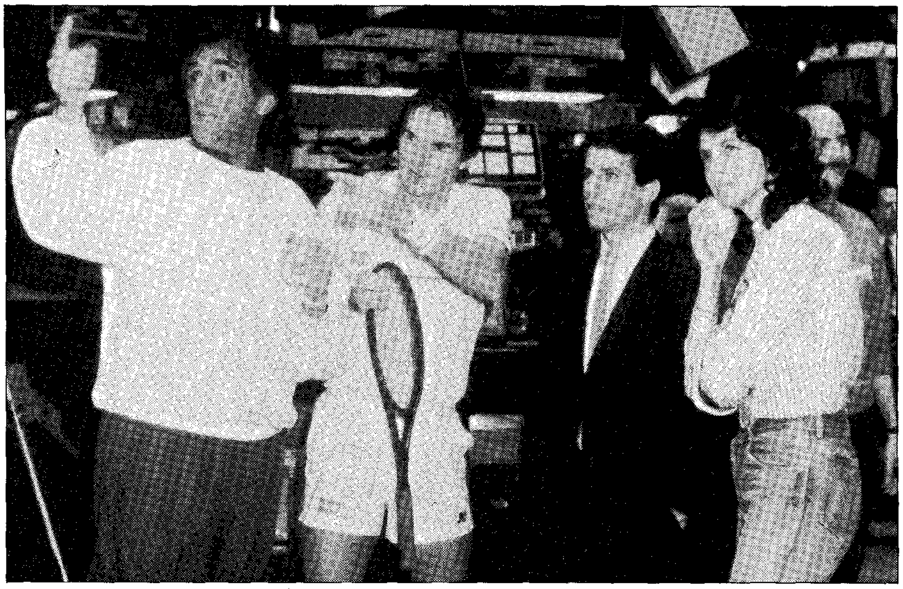
Clip along heavy dotted line for $1.50 off on a carton OR clip along thin dotted line for a FREE pack when you buy one.

On Madison Avenue/Bernice Kanner

NIGHT COURT



Four on the floor: *Giraldi, Connors, Blumberg, and Kanner between takes.*

Thank You, Paine Webber

IT'S 10:21 ON A RECENT FRIDAY NIGHT, and I am huddling on the floor of the New York Stock Exchange with one of the world's most famous athletes and one of its most famous directors of commercials. Bob Giraldi is getting set to film the second Jimmy Connors spot for Paine Webber.

For the occasion, the crew from Bob Giraldi Productions has transformed the floor of the exchange into a tennis court. Flotillas of ersatz traders have assembled to cheer the investor-hero, coached by his Paine Webber broker, to victory against the champ. And I'm the "slate man," the one who gets to announce "Take 47" and clap the board that initiates the shoot.

My job is an essential one, production maestro Giraldi assures me. The film editor *needs* my visual signal and click to "sync up," that is, synchronize the sound with the action on the moviola. (Two cameras are filming the action tonight; Burgess Meredith's voice-over will be recorded next week.)

Though puffed with pride at the importance of my role, all night I feel like a salmon swimming upstream, for I must announce the scene, bang the "sticks," scoot away, often against the tide, into a crowd of 210 surging extras, and duck out of camera range behind one of the floor's trader booths—all the time, through 79 takes, wielding my two-and-a-half-pound slate.

The commercial is divided into nine scenes. It opens with a down-shot panorama of the floor of the exchange. Then the camera moves in on the crowd as it separates, and we begin to see Jimmy Connors. When it moves in tight on Connors, the voice-over announces, "The financial world, where investing is like being on the receiving end of a Jimmy Connors serve." When the camera cuts to the investor-hero being coached by his broker, the voice-over declares, "This is the time you need Paine Webber."

The hero, played by Bob Russman, an excellent amateur drafted from a Long Island club, returns the serve, and Connors races to volley it back. After a quick coaching session by the broker, our hero returns the ball. This continues—and the voice-over explains that Paine Webber can "back you up with action-oriented advice [*thwak*], innovative services [*thwak*], to turn the unpredictable to your advantage [*thwak*]"—until Connors misses a shot. Our victorious hero rushes to the net to shake hands with Connors, and the narration sums up, "Because at Paine Webber we believe that the quality of life just might depend on the quality of your investments." In the closing scene, Connors asks the camera, "What do I have to do—open a Paine Webber account?" The spot concludes with the line with which the investment firm has become identified: "Thank you, Paine Webber."

But before the shoot gets under way, there are tedious hours during which the greatest excitement is hanging around the buffet table—the Screen Actors Guild requires that meals be provided—while 85 production people set up the scene. Things liven up a bit shortly after 9 P.M., when a suspended, tissue-shrouded light bulb erupts into flames and several walkie-talkies crackle for fire extinguishers. I remember that it was on Giraldi's set that Michael Jackson's scalp was singed while filming for Pepsi—but refrain from mentioning it.

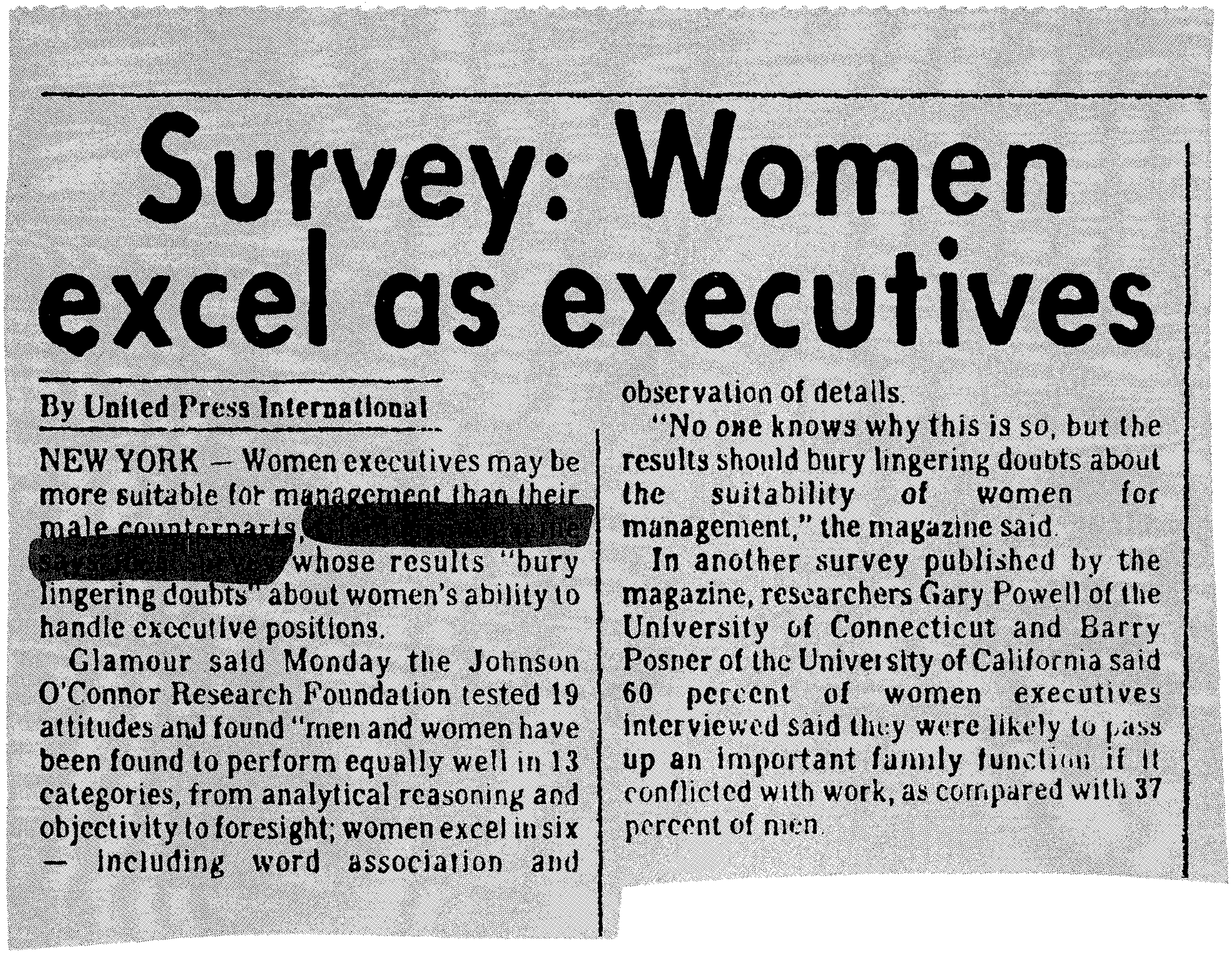
Connors's entry causes a stir among the supposedly jaded crew. Though he'd shot a Ronald McDonald commercial with his son just the day before, and also endorses Converse sneakers, Wilson racquets, Robert Bruce clothes, and, in Japan, Seiko watches and Fuji-Xerox, Connors is becoming identified with Paine Webber the way Ivan Lendl is with Ben-Gay and Chris Evert Lloyd with Lipton iced tea. Tennis attracts an upscale audience, and that audience finds Connors particularly attractive.

In 1982, the Benton & Bowles ad agency conducted a survey to learn how the public perceived certain athletes. Connors ranked No. 2 among tennis stars in familiarity, behind Evert Lloyd, and No. 5 in likability, behind Evert Lloyd, Tracy Austin, Bjorn Borg, and Martina Navratilova. He trailed just Evert Lloyd, Austin, and Borg in believability, and since that survey, his popularity has rocketed, thanks in part to the noble way he behaved during the 1983 U.S. Open while simultaneously battling Lendl and an upset stomach. What's more, he's a genial representative. At a recent Madison Square Garden tournament, he hesitated before firing the opening serve. "I'm waiting for my stock to go by," he quipped to the camera as THANK YOU, PAINE WEBBER appeared on the computerized screen. And when I confide that my portfolio with Paine Webber hadn't exactly soared last year, Connors says, "It will this year."

Positive feedback about Paine Webber has soared since Connors starred in the first spot, last August. "Focus groups have convinced us he's broken through the commercial clutter of the bull [Merrill Lynch], Houseman [Smith Barney], and Hutton ["When E. F. Hutton talks..."] and produced top-of-mind awareness," says John Lampe, senior vice-president of Paine Webber. "The Gallup poll shows we trail just Hutton and Merrill Lynch in awareness," and each of those, according to trade sources, spends at least twice as much

Photograph by Jon Love.

A Condé Nast Package Magazine. Copyright 1984 by The Condé Nast Publications, Inc.



Survey: Women excel as executives

By United Press International

NEW YORK — Women executives may be more suitable for management than their male counterparts, [redacted] whose results "bury lingering doubts" about women's ability to handle executive positions.

Glamour said Monday the Johnson O'Connor Research Foundation tested 19 attitudes and found "men and women have been found to perform equally well in 13 categories, from analytical reasoning and objectivity to foresight; women excel in six — including word association and observation of details.

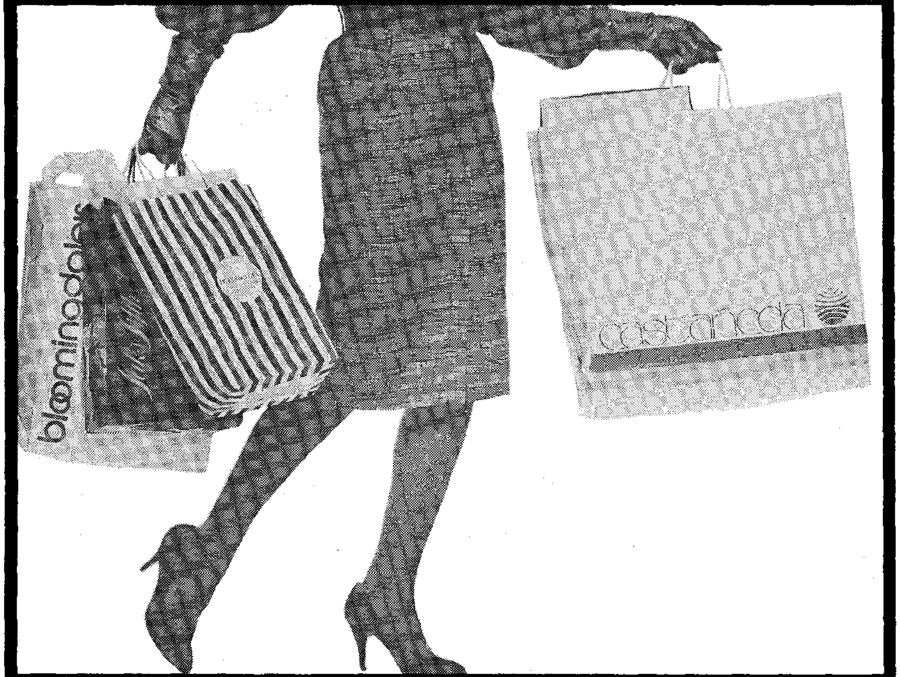
"No one knows why this is so, but the results should bury lingering doubts about the suitability of women for management," the magazine said.

In another survey published by the magazine, researchers Gary Powell of the University of Connecticut and Barry Posner of the University of California said 60 percent of women executives interviewed said they were likely to pass up an important family function if it conflicted with work, as compared with 37 percent of men.

GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

OUR PRICE MAKES THE DIFFERENCE



We offer the designer clothing and elegant atmosphere of these fine stores—at savings that will surprise you.

Two floors of current fashions by European, American and Japanese designers, discounted **33%** to **50%** year-round—skirts, blouses, pants, sweaters, daytime and evening dresses, in sizes 2-22.

Our location is central, our service attentive and our hours convenient—shopping seven days a week.

Visit Castaneda—the designer discount store that offers more.

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15 East 32nd Street, NYC (Between 5th Avenue and Madison)
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CALL 736-6960 ALL MAJOR CREDIT CARDS ACCEPTED

on TV advertising as Paine Webber.

For most commercials, agencies send the storyboard around to three production companies for bids. This commercial was handed to Giraldi after the phenomenal success of the earlier spot, in which all the principals pretending to be P.W. brokers were in fact class-A players. That commercial had to be filmed in one day. Giraldi couldn't schedule a rain date, so Paine Webber gambled all the unreimbursable expenses—around $50,000—that the sun would shine in Sherman Oaks, California. This time it skirted *that* risk by moving indoors, but took others. No commercial had ever been shot in the stock exchange, and scheduling time and getting insurance was something of a nightmare. "With Connors hitting balls at 2,000 miles an hour, there's real potential for breakage," says Giraldi. "Film crews are famous for saying they'll leave a place the way they found it—and rarely following through."

The location isn't all that's unusual about this spot: On most sets, the director kowtows to and pampers the advertiser and ad-agency representatives. Here, Lampe and Saatchi & Saatchi/Compton creative director Kurt Willinger, who, with associate creative director Sheldon Schachter, conceived this hard-sell spot (it's the first time a commercial for an investment firm has actually used the words "open an account," says Willinger), hang back unobtrusively, letting this director direct. "Working with Giraldi is a little like being a Catholic," says Lampe. "There's a lot you've got to accept on faith."

Esquire has called Giraldi "the most efficient 'executor' among the ranks of the top-rated commercial directors." Unlike Joe Sedelmaier (of Federal Express and Wendy's fame), Giraldi doesn't have a trademark look—he's done funny Rodney Dangerfield spots for Miller Lite Beer, sentimental heartwarmers for Hallmark, musical extravaganzas for *Evita*, *A Chorus Line*, and *Dreamgirls*, and Jackson's Pepsi commercials and "Beat It" rock video. Two years ago he shot about 125 days a year; now he's more selective and works about 75. Two weeks before the Paine Webber shoot, he filmed a rock video starring Pia Zadora and Jermaine Jackson. The next campaign he will tackle—for Miller High Life—is more than a week away.

"Most people look at advertising with rolled eyeballs—oh boy, here it comes: a nuisance," says Giraldi. "I believe advertising has a place if the messages are real and believable. People aren't going to roll their eyes about the stuff I do. I don't give what they call slice-of-life. I give slice-of-reality." His reality is telescoped by details—a glance, a man asleep in a large chair in the background, another straightening his

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☐ a poster

☐ a commercial

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Produced by Leonard Miller
Conceived & Directed by George Reich

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THE MINISHOP carries the largest selection of small size ladies apparel in the country, at moderate prices. We feature a wide array of dresses, blouses, skirts, pants, blazers, coats, raincoats, skirtsuits & pantsuits.

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pants—that are usually purchased without undue concern for cost. So when I point out that the Dunlop tennis balls are stamped SECONDS, Giraldi appears embarrassed and vows to speak with his props manager.

Feeling foolish with every eye in the room focused on me, I blunder through several takes. In early efforts, the slate makes a barely audible smack or bounces imprecisely. Script supervisor Mary Bailey hustles over from the cameras, where she and Giraldi are stationed, to correct my errant ways. At one point, when I have to announce "Camera roll 2 [to identify the start of a specific roll of film], scene 11, sound 28 [the take number], common sound [the signal to the editor that the sound being recorded will go with the film being shot by both cameras]," then turn to the second camera and say "Sticks for 2A," I trip over my words. Another time the board—which I periodically update—reads "Take 45"; I announce "Take 35." Could it be that I am distracted by Giraldi's frequent coaching, his exhortations to the throng to "make it real," his banter with Connors and the extras ("You look cute," he tells one would-be floor trader), his barks at the crew, and his satisfied punctuations ("That's a cut")? Or is it that I am distracted by Connors? At one point he asks me if this is the most fun I've ever had. "Yes," I tell him. "I've led a sheltered life."

Although it doesn't seem so to me, this commercial is moving fast. It has to—the exchange must be "restored" by 7 A.M. So Giraldi is pushing, and the meter is ticking. The SAG actors earn a $317 base and overtime after eight hours; SAG extras get $210 plus overtime, non-SAG extras, a flat $75. And after five and a half hours of work everybody must be paid a meal "penalty," the amount of which increases with the lateness of the hour. SAG talent's penalty is $50 for the first hour and $100 per hour after that.

At 3:36 A.M. it's all over. The crews break for a meal (dinner? breakfast?), and the film, 8,000 feet of it, is rushed to MovieLabs, where it will be processed by Tuesday morning and then sent to Editing Concepts. There it will be whittled to 45 feet, or 30 seconds' worth of film that will air for the first time during the French Open, on June 3.

Director Giraldi stops for an egg roll in Chinatown before heading home to Westchester. Connors and his manager, Ivan Blumberg, of ProServ, grab a turkey-on-rye and drinks before returning to the Regency, where Connors will try to get some sleep before his 10 A.M. practice session with Vitas Gerulaitis. And I head home with aching arms. On the F.D.R. Drive, what little traffic there is appears to be going in the opposite direction. ■

The National Interest/Michael Kramer

SON OF MONDALE MALAISE

The Big Chill

The L.A. homestretch: *Mondale with Hispanic supporters.*

FANS OF THE YANKEES AND METS KNOW the problem. A few good moves early on and all of a sudden a man's on third. Where he dies. Another guy stranded on base; another run that doesn't score; another deal that doesn't close.

By any measure, Walter Mondale is on third. The Democratic nomination is in sight. It may not be a win to write home about—something akin to a sacrifice fly instead of a clean hit—but the wisdom still has Mondale eventually pulling it out. His lead over Gary Hart in delegates is healthy and beyond dispute, and even if he loses *all* the remaining contests, he can still amass the blessed majority. And yet . . .

And yet a subtle change occurred last week in California. For days, Mondale's campaign manager, Jim Johnson, confidently predicted that Mondale would have the necessary 1,967 votes by the primary season's end, on June 5. But then, after he was trounced by Gary Hart in the Oregon and Nebraska contests last Tuesday, Mondale himself had second thoughts. Standing in the driveway of the Beverly Hilton, the candidate said, "I don't want to be pinned down to a particular date." He'll still have the magic number, says Mondale, but by the convention in mid-July rather than by the beginning of June.

The Mondales are a buttoned-down group. Headquarters in Washington propagates The Line, and no one deviates. So those caught flat-footed because they didn't know that the boss had changed signals were mute. Their panic was barely visible; one could detect only the slightest widening of their eyes.

What's going on here? It's hard to tell exactly, but logic gets you somewhere. If Mondale doesn't have the required delegates by the time the people stop voting, he must get the remainder from the unpledged group—those who have either been elected to be uncommitted or the "super delegates" (party and legislative leaders mostly), a new category created for 1984 expressly to stop a long shot such as Jimmy Carter from capturing the nomination.

Hardly a day goes by when these delegates—about 600 in all—aren't wooed by one side or the other, or both. For Hart, the process is a matter of identifying interest. Those uncommitted delegates known to favor the nuclear freeze get phone calls from the likes of astronomer Carl Sagan. Feminists hear from Marlo Thomas, celebrity-lovers from celebrities such as Warren Beatty and Jack Nicholson. Mondale's operation, on the other hand, relies on old alliances and union pressure.

Hart's pitch is a tireless repetition of a theory without foundation in the latest public-opinion soundings—that he, rather than Mondale, would run a stronger race against Ronald Reagan in the fall. Since the polls have been fickle all year, Hart presumes his stock will rise after an impressive showing on June 5, a banner day that just about every analyst is ceding to him. And then, reasons Hart, the unpledged, especially the officeholders and party big shots, will flock to him out of self-interest. They will see, says Hart, that they themselves will benefit from a coattail effect in November, a greater ride than they could get from Mondale.

"Nuts," says a top Mondale aide. "What can Gary say to that kind of delegates? First, everyone knows that coattails are shorter than ever. And second, how is he going to sell the very same people he has derided for months as hacks and back-room bosses who are in labor's hip pocket? Do you really think that at some point late in the game, after sweating through thick and thin with Mondale, that just because we lose the last day, which is sort of a tradition for the nominee of our party, that Lane Kirkland [the A.F.L.-C.I.O. president] is going to simply fold his tent and get together with the party elders and say, 'Hell, boys, let's give it to Gary after all'? That's not the way it's going to work. And besides, those super delegates are the people who, because they *do* have local races, need expressly Democratic votes in order to win, and Hart's greatest strength has come from Republicans and independents, not Democrats."

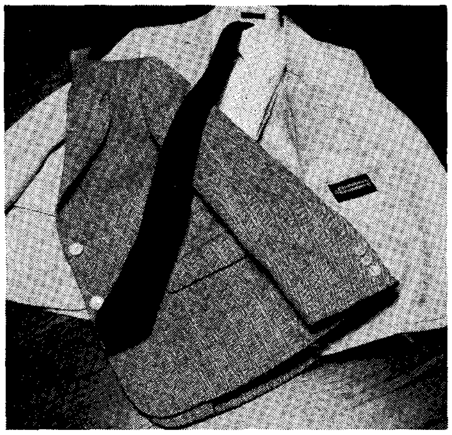
The Mondales are projecting a brave front. They claim to be scoring well in private chats with the uncommitted. Listening to them boast of their success ("About one delegate privately commits to us every few hours," says a Mondale adviser) is to conjure body counts—and one is cautioned to remember Vietnam and to treat such talk with skepticism. And isn't Mondale's own switch the tip-off? If Mondale were doing so well with the unpledged, why would he back off the predictions of an early victory? The question answers itself.

With the uncommitted appearing to bide their time, the candidates themselves are back to beating the hell out of each other. To Mondale, Hart is still "inconsistent and unsteady. . . . We already have a shoot-from-the-hip president in foreign policy," says Mondale of Reagan. "We don't need another one." "What I think," said Hart last week, is that Mondale's "attacks on me could destroy him in almost a biblical or Greek way. . . . He is undermining [his] own integrity," and "selling his soul." No wonder the White House is smiling.

While Hart needs some good polls to sway the uncommitted, Mondale could

Photograph: A.P./Wide World.

THE SUPERB ELEGANCE AND EASE OF OUR 100% SILK JACKETS FOR MEN AND OUR SUITS FOR WOMEN.



100% silk in natural & navy solids and black & white herringbone. Mens sport jacket, $144.95. Ladies suit, $189.95.

We have put it all into our jackets for men and our suits for women.

The light-weight luxury of our all silk clothing is something everyone should experience.

We have made these in our splendid hand-tailored way with care and love to give you the best feeling you are likely to get all spring and summer—at prices you cannot beat anywhere.

As usual, all our alterations are expert and free of charge.

Men's suits:	$131.95 to $197.95
Men's sport jackets:	$74.95 to $144.95
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Hours: 7 Days 10-7/Mon & Thurs 10-9
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Specialists in indoor plants that survive.
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shut down all the speculation with a few outright victories on June 5, or even just one in either of the two big states, New Jersey or California.

In all, 486 delegates will be chosen on June 5. The largest block, 306, will be selected in California. Hart is leading there—and should be. "Gary's generational themes and western hues are attractive" in California, says Oliver Henkel, Hart's campaign manager. "And the same positions Mondale has used *against* us elsewhere should *favor* Gary in California," a state that is strongly anti-protectionist, since it trades so heavily with Japan. Californians enjoy supporting whatever is new; Jerry Brown is a prime example. Another plus for Hart is that the Democratic organization in California is a joke, and the only meaningful union support Mondale can count on comes from the teachers' association. On top of this, Mondale is bumping against the federal-funding ceiling just when he must campaign in a state that requires industrial-strength cash.

To offset Jesse Jackson's black support, Mondale needs brown help. He won the endorsement of the California Mexican American Association in San Jose ten days ago, but only by four votes, and he needed to rig the process and trucked in a bunch of Hispanics from Salinas to do so.

"My view," says Ken Cory, the popular state controller and one of the few top California Democrats still neutral, "is that the lack of enthusiasm for Mondale is devastating. He's still hindered by his association with Carter, and to the extent that Reagan-Mondale looks like a rematch of Reagan-Carter, Mondale will lose California.

"Hart doesn't turn anyone on much, either," says Cory. "There's no semblance of cause or mission or purpose. There's a big freeze movement here, and you'd expect Hart to do well with that crowd. After all, he was their campaign manager during the McGovern campaign, and these are the same people, only they're grown up and they're not stoned very much these days. But Mondale has effectively questioned Hart on his commitment to the freeze, so the bloom is off.

"It's depressing," continues Cory, "because I really think Reagan could lose California. We know him well out here, and he was never really challenged during his gubernatorial races or in '80 against Carter. We know he's vulnerable. But not to Mondale, I'm afraid."

"Ken's on the record," says another leading California Democrat. "I won't let you use my name, and I'll tell you what we all really feel about Mondale's prospects: Unless Hart slips up, Mondale couldn't make it in a California whorehouse with a $100 bill." ■

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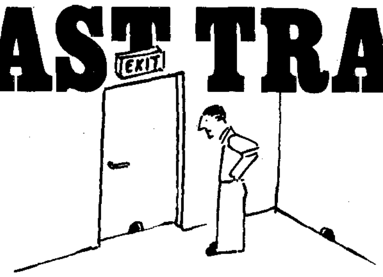


UPDATE

Sex Ed: Left Back?

WHEN *New York* REPORTED on the city's teenage-pregnancy crisis, earlier this year ("Babies Having Babies," February 6, 1984), several educators were optimistic that the school board's new "Family Living" curriculum, including birth-control instruction in the junior high schools, would have an impact. Now that program, scheduled to be introduced next fall, seems to be in trouble. A coalition of clergy challenged the curriculum in a letter to the Board of Education, concluding that "the curriculum offers no support for traditional family or religious values."

"The letter is surprising," said one school-board source, "because we've included the clergy on the committee reviewing this curriculum for the past four years."

More surprising was the fact that acting chancellor Nathan Quiñones has now ordered a "review" of the curriculum. "They've been reviewing that damn thing for ten years now," said a teenage-pregnancy expert.

"I hope they go ahead with it," said City Council president Carol Bellamy. "With the soaring costs—individual and social—of teenage pregnancy in this city, the family-living curriculum is something we need right now."

JOE KLEIN

BRIEF LIVES

DEPRESSION OBSESSION

SHORTLY BEFORE NOON ON A RECENT Saturday, the crowd in front of the store had swelled to more than a dozen, and Michael Smith felt he had to open fifteen minutes early. Customers swarmed in and began scooping up the smaller items.

Lottery-fever at a local newsstand? Hardly. Depression Modern, at 135 Sullivan Street, in SoHo, sells furniture and housewares. But, plainly, it's not your run-of-the-mill, knickknack-strewn, browse-at-your-leisure antiques store. Depression Modern deals exclusively in American thirties design: spare and streamlined, efficient and economical—wonderful shapes, but no frills.

Most of the store's offerings sell out in a few days, partly because the prices are so reasonable. Each Friday and Tuesday evening, a vanload of stock arrives, having been reupholstered, rewired, restuffed, and sometimes rebuilt. Each item—whether it's a three-piece channeled living-room set ($2,500), a lacquered dining-room table ($600), or a Chase chrome coffee set ($65)—is meant to fit in with the others. The store is designed each week as if for an art-gallery opening. "I'm devoted to display," says Smith. "I don't want pieces that conflict."

Despite sleepy-looking eyes and a boyish face, Smith is intense and single-minded. He opened Depression Modern six years ago, when he was nineteen and studying at Pratt. Today, he's the store's sole buyer and chief salesman, and he oversees three full-time upholsterers and a carpenter based in New Jersey ("I can't say where; this is a very competitive business"), rewires all his lamps himself, and makes his own deliveries ("I tried moving services, but you can't trust them"). The store is Smith's obsession—he lives right over it. He does not take vacations. His 1930s-design reference library, which includes dozens of original store catalogues, may be the biggest anywhere. He can document the history of most pieces he sells.

Smith buys mostly from private Manhattan collectors. But over the years, he has bought—and then resold—the entire interior of a Roxy theater in rural Pennsylvania; the fixtures from the Fifth Avenue–and–39th Street Woolworth's; miles of carpeting about to be replaced in Radio City Music Hall. "They were going to throw it all away," Smith says, shaking his head.

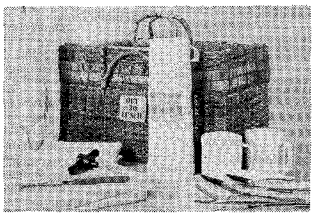
The work itself seems to be Smith's biggest reward. What he earns goes back into the business. "I buy all the time," he says. "Either I keep the merchandise moving, or I'd drown. The only other choice would be to stop buying. But then that's my favorite part."

TONY SCHWARTZ

PRICES

HERE'S WHAT SOME implements for a picnic cost around New York these days:

☐ Traditional English-style picnic basket for two, with plates, glasses, utensils, and thermos, at Hammacher Schlemmer (147 East 57th Street), $122.

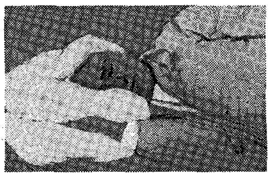


☐ Cast-iron hibachi at M. H. Lamston (477 Madison Avenue), $9.99.

☐ Portable canvas beach chairs at Conran's (160 East 54th Street), $15.95 apiece.

Photographs: left, Steve McCurry; right, Roberto Brosan. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: "Da Doo Ron Ron"



IT WAS A BEAUTIFUL WARM Friday. I was walking and spending my way up Madison Avenue. Carl Bernstein caught up to me. "Look, there's Paul Anka," I said. We said hello.

"I'm so young and you're so old / This my darling I've been told," Carl started to sing.

"I don't care just what they say / 'Cause forever I will pray . . ." I continued. "Oh please stay with me, Diana." "So you know every lyric, too," I said. "You must go see 'Leader of the Pack!' at the Bottom Line. It's all Ellie Greenwich's songs."

Greenwich and company

I left Carl trying to get his bag fixed at La Bagagerie and went into American High to buy something for my niece. There was Paul Anka again, in a leather jacket as yellow and buttery as the rich Madison Avenue sun. I saw his tan face and thought, "You Are My Destiny," "Lonely Boy," "Puppy Love," "Put Your Head on My Shoulder." He greeted me like an old friend. He wandered around while his two blondes were buying Hollywood amounts. The counters were stacked high with pastel jumpsuits.

The next week we went in a pack to the Bottom Line.

"Oh, it's going to remind me of being with Jimmy Baxter at the Frontier Drive-In," said the Chelsea Lady as she read the program.

Immediately, I found myself ordering some desperately greasy onion rings. I was almost too excited to drink. We saw Ellie Greenwich standing around looking suburban.

The show started. The D.J., Bobby Jay, who sang a thrilling bass, promised we would relive our first kiss, our first love, our first heartbreak. It was 1963. Annie Golden, who looks like Pamela Tiffin did then, came out to sing "Be My Baby." There were the tight minis, beehive nests on top of heads, Cleopatra eyeliner. Oh, those cheap bad girls! Out came Ula Hedwig, a former Harlette, who looked shockingly like Candy Darling. They did freezing in poses, moving in sync, splits, hand jive—all choreographed by Edward Love, who sat in front of me taking notes. And there were the boys in brocade with black lapels. The hoods and greasers. We were taken back to the Brill Building of the sixties, the Spector sound. There was "Jerry Leiber," who wrote "Hound Dog" and "Jailhouse Rock." And Paul Shaffer playing Phil Spector, with a cape and tiny mean black rectangles over his eyes. And then Darlene Love, who either sang every song I ever collected or sounded like she did and who is finally, when the show moves to Broadway this summer, about to become the star she wasn't back then. Peg pants, pointy black "fruit boots," burns. "Hanky Panky," "Do Wah Diddy," "Then He Kissed Me," "Be My Baby," "Chapel of Love."

Specters arose. I was falling back into the pain of high school. They sang "Leader of the Pack," but I was Anka's "Lonely Boy" with a heavy book bag instead of a Harley-Davidson. No rebel. Couldn't dance. Jealous of the greasers. Jealous of everyone. I remember the golden boys, Kos and Jody Porter, with their ties flung over the shoulders of their Trinity blazers and their hair combed in strands over their foreheads. While they took out Jill Clayburgh, who was then at Brearley, I played 45's and watched them through the fence, kicking their soccer balls through an eternity of spring afternoons. Still, I had my songs of pain and even my moments in rock 'n' roll. I met Bobby Darin. I shook Elvis Presley's hand, rode in the Carlyle elevator with Mick Jagger, saw Paul and Linda on 79th Street.

They sang, and my lips moved. My besotted brain can't remember a face, a voice, or a name, but I remember every word in some kind of idiot savantcy. "The sky is blue / Birds all sing" and "He asked me if I wanted to dance . . . / And then he kissed me."

Carl is remembering when he came up from Washington and snuck in the side doors for Alan Freed's shows. We hear Lenny Pickett's tenor sax. "Like Sam 'The Man' Taylor," someone says.

"My baby does the hanky panky." Finger popping and snapping, leg splits. Black denim and leather strained around the pelvic area, shoulders back. "He lives in my neighborhood / When he walks by he looks so good / I know his name, his name is Jim / I can't be blamed for loving him."

"This is the only good white northern music that ever existed," says Carl.

Just as Ula Hedwig sang a classic "Then He Kissed Me," an emergency call came for the Chelsea Lady. Her mother was baby-sitting, and her child was crying. She rushed home, leaving behind the doo-wah madras jackets doing the twist, the jerk, the boogaloo, with the chiffon dresses with shoes dyed to match, and she was back in 1984 where the Leader of the Pack only reminded her of her daughter riding her plastic motorcycle.

"Did you know Little Eva was Carole King's baby-sitter?" said a man at our table. By now, it was shaking as we pounded our glasses and clapped in time and felt the floor tremble from the other feet. At the next table, marked RESERVED FOR BLUHDORN, two men sat as still as money. And then Ellie Greenwich, of Levittown, came out with a voice as fine and pure as her songs.

"Welcome to your twenty-fifth reunion," said Bernstein.

"Da Doo Ron Ron," she sang, and "What a Guy." "Maybe I know that he's been untrue, but what can I do?" she sang to us all. Her marriage had broken up. So had most at our table.

"I played 'Chapel of Love' at my first wedding," said a woman with us. "When the Philadelphia contingent walked in and heard it, that was the end."

On our way to the Gotham Bar and Grill, we were all plunged back twenty years. Carl remembered coming to the Village and living above Emilio's, where the smell of the chicken cacciatore came through the floorboards and the rent collector carried a gun. On my old corner, Trude Heller's had become a pizzeria. In fact, the warehouse across from Fairchild Publications had become the Gotham. It was time for a beaker and then a dividend. But in the Madison Avenue sun, the "Lonely Boy" would stand forever, stock-still and famous, in his buttery leather jacket with his two blondes ready to spend, looking good and not a day older—at least to me.

Photograph by John Cavanagh/Archive.

COMING UP

SILVER SPOONS

WHEN JOAN MICKLIN SILVER and husband Ray Silver showed their first film, *Hester Street,* in Cannes in 1975, they left their daughters Dina and Marisa behind. "We were kids in school then," says Dina. "How could we have gone to Cannes?"

Now Dina, 26, and Marisa, 24, are bringing their own first film to Cannes. *Old Enough,* which Dina produced and Marisa wrote and directed, is being shown at the festival's Directors' Fortnight. The film is about two teenage girls, one upper-class and one working-class, who become friends and together are introduced to the mysteries of adult life.

Having grown up in New York under the tutelage of filmmakers, the younger Silvers clearly have a leg up on most of their generation. But they made *Old Enough,* they say, without their parents' help. The initial funding came from Robert Redford's Sundance Institute, in Utah. The sisters studied there in 1982 and planned their movie with Redford looking over their shoulders. ("He was terrific," says Marisa. "Just a helpful guy without the glamour when he was working.")

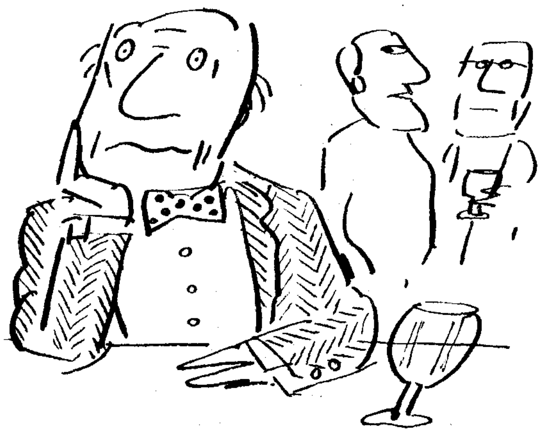
Then, Dina says, "we went to every rich person we knew and every friend of persons we knew. We also tried Hollywood, but they told us to come back when it was finished."

When it *was* finished, Orion Classics agreed to distribute it, and the film will open in New York in August. Through all this, sibling rivalry never got in the way.

"I find producing a challenge," says Dina. "She's the creative one." Marisa, however, hedges. "I do remember when she was very bossy," she says. "But she's gotten over that."

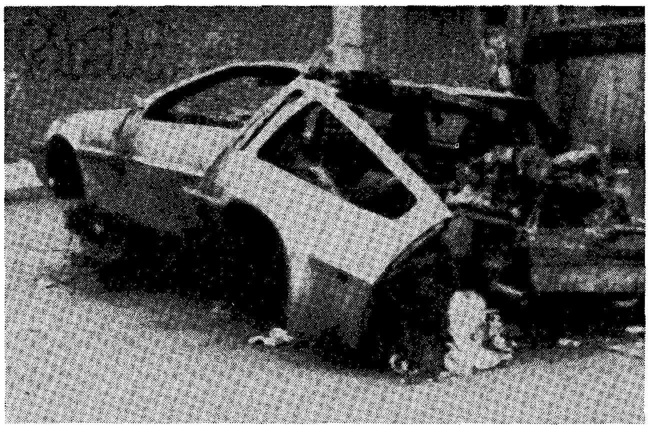
WILLIAM WOLF

PEN & PENCIL



"Thornton has been kind of moody since he found he was an answer in Trivial Pursuit." ANTHONY HADEN-GUEST

STREET SEEN



WHAT MAY WELL BE THE CITY'S FIRST ABANDONED DE LOREAN was spotted last week on Atlantic Avenue, in Brooklyn. Why would a car once valued at $35,000 be junked? According to the criminal lawyer who discovered this one, the De Lorean has a disappointing resale value. "It isn't unusual for owners to abandon their cars and then report them stolen in order to get the insurance money," the lawyer said. "The problem with De Loreans is that they are stainless steel and can't burn or rust. They may be with us forever, like sculpture."

URBAN LIFE

DELIVERANCE

ON A SATURDAY MORNING not long ago, I was reading a novel about a psychotic killer when a man rang the buzzer of my West Side apartment and shouted "Flower delivery" through the intercom. Since I was especially jumpy, I didn't want to let a stranger into the building. Besides, the flowers weren't even for me. "They're for your neighbors," the man yelled, in between tapping out what sounded like an SOS. He did this for the next fifteen minutes and then finally gave up.

Six hours later, he was back. "Emergency flower delivery for your neighbors!" he said. Soon, I heard footsteps on the stairs. I jumped up from the couch and tiptoed over to the door to make sure it was locked. By then, he was right outside. "Lady, I know you're in there," he whispered. "Please have a little faith in humanity and open the door." When the sweet talk didn't work, he tried another tactic. "What's the matter with you?" he screamed, pounding the door with his fist. "Are you f---ing paranoid? I just want to deliver a few flowers."

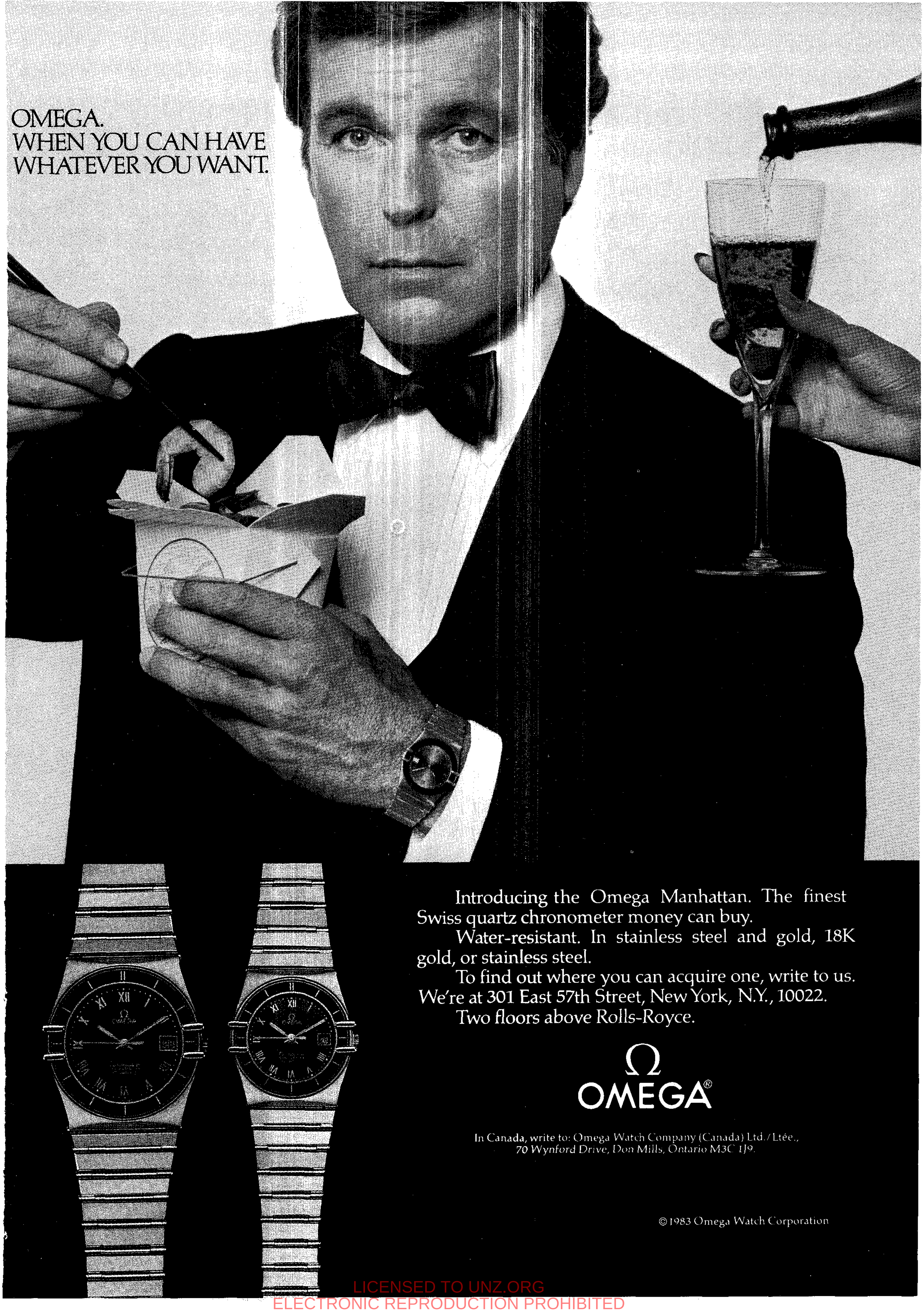
Maybe I was paranoid, but I was also scared to death. I almost called 911, but I didn't know if this constituted a real emergency. Meanwhile, the man was hollering "Paranoid weasel" at the top of his lungs and kicking my door. Finally, he announced that he was "totally disgusted" with my behavior and was leaving. "I hope you're proud of yourself," he yelled, giving the door one last kick. "You're precisely the kind of person who gives this city a bad name."

Maybe he was right. When I finally opened the door, there was a beautiful floral arrangement sitting in the hallway. Later that evening, I presented it to my neighbors. "Hope it wasn't any trouble," they said.

"No," I said. "No trouble at all."

PATRICIA MORRISROE

Photograph, top: Andrew H. Vachss.



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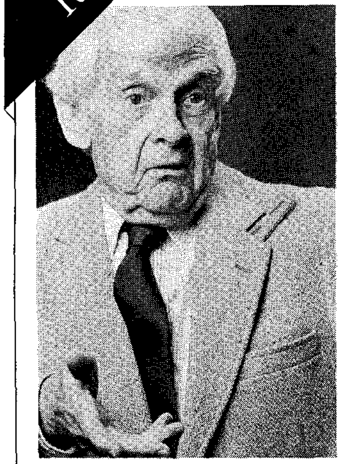
RUTH RECOMMENDS

BY RUTH GILBERT

City gardeners and plants will benefit at the Elephant Manure Giveaway at Madison Square Garden May 27 at 11 a.m. Bring your own receptacle.



'ROBERT FROST: FIRE AND ICE'

This play about America's poet laureate opens at the South Street Theater May 25, starring Arthur Peterson (above), who also co-authored (with June August) the one-character play.

HAAG-LEVITON SUZUKI ACADEMY OF PERFORMING ARTS

An amazing touring company of 45 young musicians between the ages of four and sixteen performs a two-hour concert at Carnegie Hall May 25 at 7 p.m. (the children have to get to bed early), playing works of Mozart, Vivaldi, Bach, and others.

'DREAMGIRLS'

Sheryl Lee Ralph and Tony Award–winner Ben Harney have played in more than 1,000 performances of this musical; it was a shoo-in back in 1982 and is still going strong.

'WORKING WITH WRITERS'

A talk-slide show will be held at 8 p.m. May 21 at the 92nd Street Y's Poetry Center. Photographer Thomas Victor hosts, and his picture of writer John Updike floating down a lazy river will undoubtedly be the pièce de résistance.

'DELICATE FEELINGS'

Leslie Levinson and Tino Juarez appear in a play by Rosalyn Drexler about the sleazy, primitive, brutal world of female mud wrestling. It opens May 24 at the Theater for the New City.

Photographs: top left, © 1984 by Peter Cunningham; top right, Martha Swope; bottom left, © 1982 by Thomas Victor; bottom right, Carol Rosegg.

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–*Car and Driver,* Dec. 1983.
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‡Comparison of sticker prices when comparably equipped to Horizon's Transmission Package. Standard equipment levels vary.

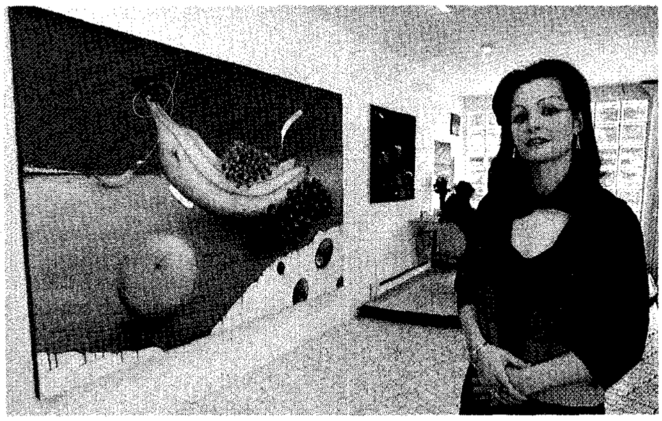
THE LOWER EAST SIDE

THERE GOES THE NEIGHBORHOOD • BY CRAIG UNGER

THE TALKS DRAGGED ON PAST MIDNIGHT, BUT George Jaffee, a Brooklyn real-estate developer, refused to budge. For reasons that he couldn't quite fathom, he was in a terrific position. A young man named Harry Skydell was wildly eager to buy the Christodora, a clunky old Lower East Side building that Jaffee owned. The developer had insisted on difficult conditions, and still Skydell kept running out to huddle with his partner, trying to find a way to buy it.

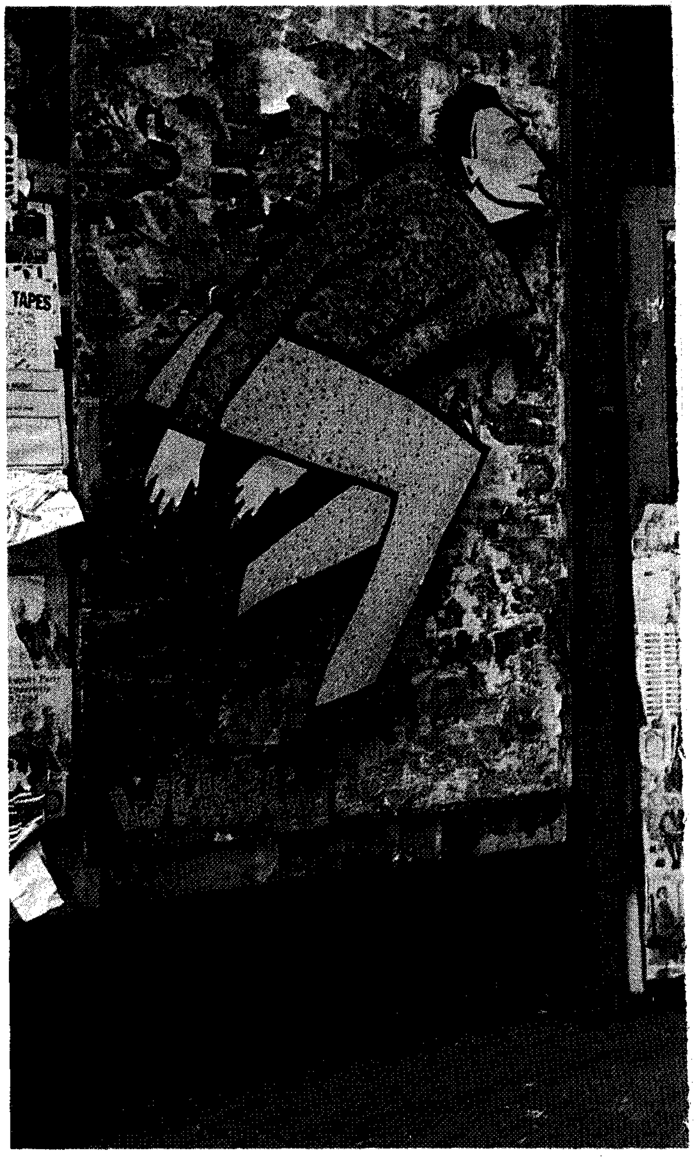
"He was like a little kid begging for his first lollipop," recalls Jaffee. "He was so desperate to own it. He would have signed anything."

Skydell's enthusiasm was indeed mysterious. The sixteen-story building he wanted to buy, on Avenue B facing Tompkins Square Park, was surrounded by burned-out buildings that crawled with pushers and junkies. It was boarded up, ripped out, and flooded. The electrical system was almost nonexistent; the plumbing didn't work. Even the exterior trim was starting to crumble. Early in the seventies, the city had put the Christodora up for auction and nobody bid. Jaffee, a 51-year-old specialist in subsidized low-income housing, had finally bought it in 1975, after the minimum bid had dropped to $62,500. He was the only one who made an offer.



Still life: *Pat Hearn in her Avenue B gallery.*

And yet, eight years later, Harry Skydell was keeping Jaffee



up late at night, trying to work out a deal. "We've got to settle this tonight," Skydell insisted. Jaffee grumbled. He was flying out early the next morning on a Mexican vacation. Skydell refused to leave. At one in the morning, the deal was finally set. Skydell agreed to virtually all of Jaffee's conditions—including a $1.3-million price tag.

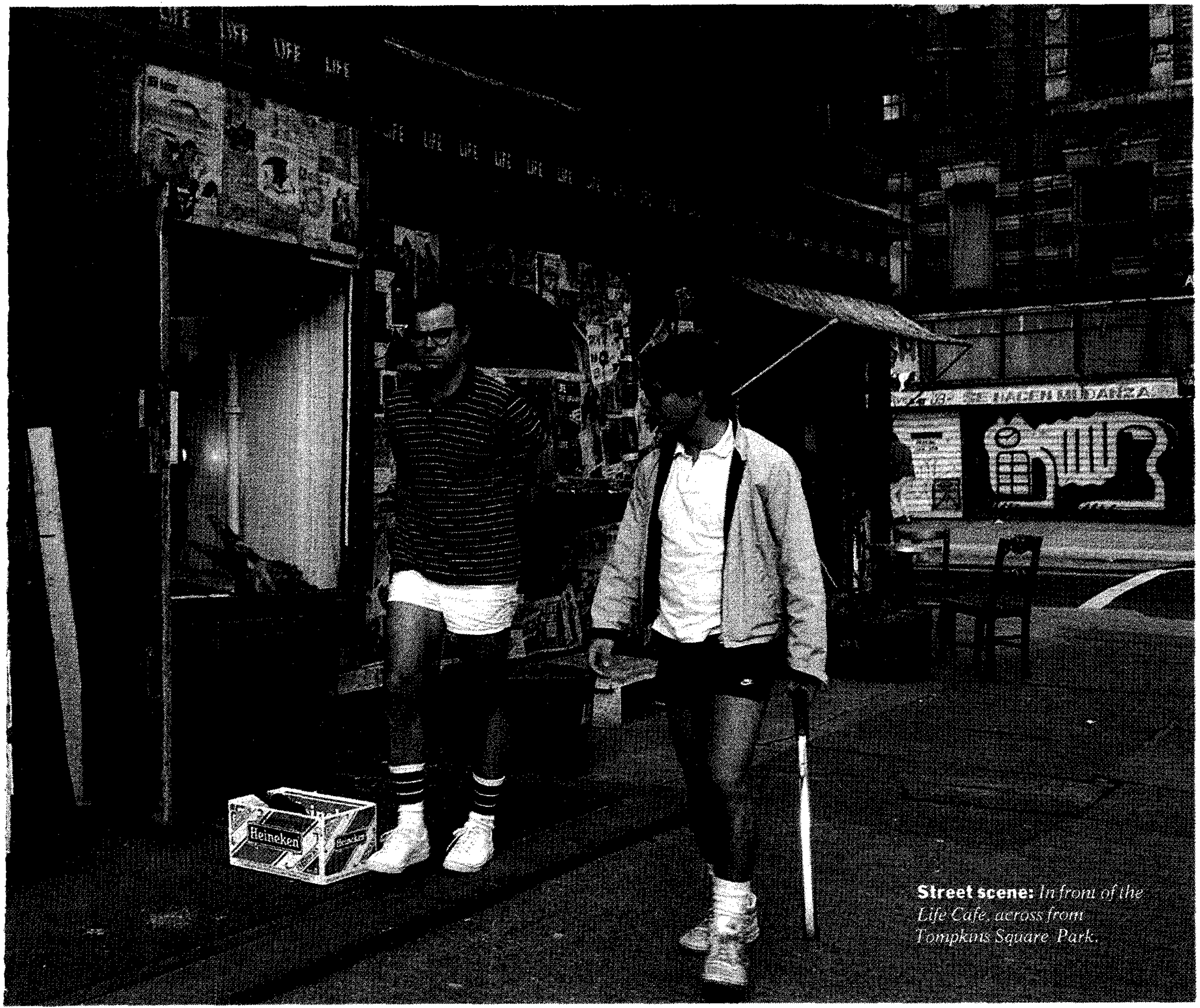
Within hours, Jaffee was on a beach in Acapulco, reflecting on his 2,000 percent profit. And 26-year-old Harry Skydell, a lawyer with all of four months' experience in real estate, was making plans to fix up a 55-year-old building that looked as decrepit as the neighborhood it towered over.

GENTRIFICATION IS A FAMILIAR STORY IN NEW York City. Spurred by an epic shortage in rental housing, tens of thousands of young, middle-class professionals have moved into and spruced up sagging neighborhoods—Park Slope, Chelsea, the Upper West Side, SoHo. But nowhere have the tensions and dramas of this phenomenon been more starkly displayed than in the area known variously as the Lower East Side and the East Village.

Actually, the Lower East Side and the East Village are two distinct, though overlapping, communities, separated by class, history, and style. The Lower East Side is the historic New York melting pot. Ranging from about 14th Street to Chinatown, it's the neighborhood where immigrants have settled for 150 years. Today, the poverty and decay notwithstanding, it remains an extraordinary conglomeration of ethnic groups—principally Poles, Ukrainians, Chinese, and Puerto Ricans—and several generations of bohemians.

The East Village refers to an area between Houston and 14th Streets, bounded by the Bowery and the East River—roughly the northern part of the Lower East Side. Most of the accents heard in the East Village these days don't belong to immigrants. More likely, they're attached to art collectors who've just jetted in from Europe, for this old neighborhood has suddenly turned chic. Art galleries are sprouting everywhere. Boutiques and charcuteries are offering things never seen before on these mean streets. And real-estate values are exploding. From newcomers like Harry Skydell to old hands like Harry Helmsley, developers are sweeping in, looking to make deals. Some people who have lived there for years are understandably unhappy, particularly many of the shopkeepers who are unprotected by rent control. Others are mostly bemused. "I've lived in my rent-controlled apartment for years and pay $115 a month," says one man. "I live on the Lower East Side. The young kids who just moved in upstairs and pay $700 a month for the same amount of space—they live in the East Village."

There is unquestionably a certain madness to what's going on. The owners of a bar called Beulah Land display works by graffiti artists, yet they worry about kids spray-painting the



Street scene: *In front of the Life Cafe, across from Tompkins Square Park.*

Photographed by Steve McCurry

exterior of their place. Art collectors interrupt their scouting to make sure the hubcaps haven't been swiped from the Mercedes. Diners at Evelyne's sample French delicacies just a block from the men's shelter, where homeless alcoholics sprawl on the sidewalks. Two-bedroom apartments in ex-tenements rent for up to $2,000 a month. Even the "Big Vinny" memorial, an abandoned structure on East 3rd Street that the Hells Angels have dedicated to a fallen comrade, is rumored to be going co-op. And meanwhile, a huge, unusual building surrounded by crime, decay, and poverty keeps changing hands for millions of dollars.

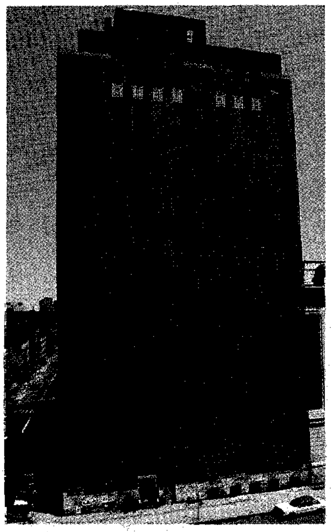
IN 1898, TWO YOUNG WOMEN, CHRISTINE MACCOLL AND Sara Libby Carson, launched a nondenominational settlement house at 147 Avenue B and called it Christodora House. It taught arts and crafts and offered classes in English. On the Lower East Side in those days, there were plenty of takers. Since the first tenements had gone up in the 1830s, the area had been home to virtually every wave of immigrants to hit these shores. By the time Christodora House was formed, the Lower East Side was one of the poorest and most densely populated communities in the world, with more than 700,000 people crammed into about two square miles.

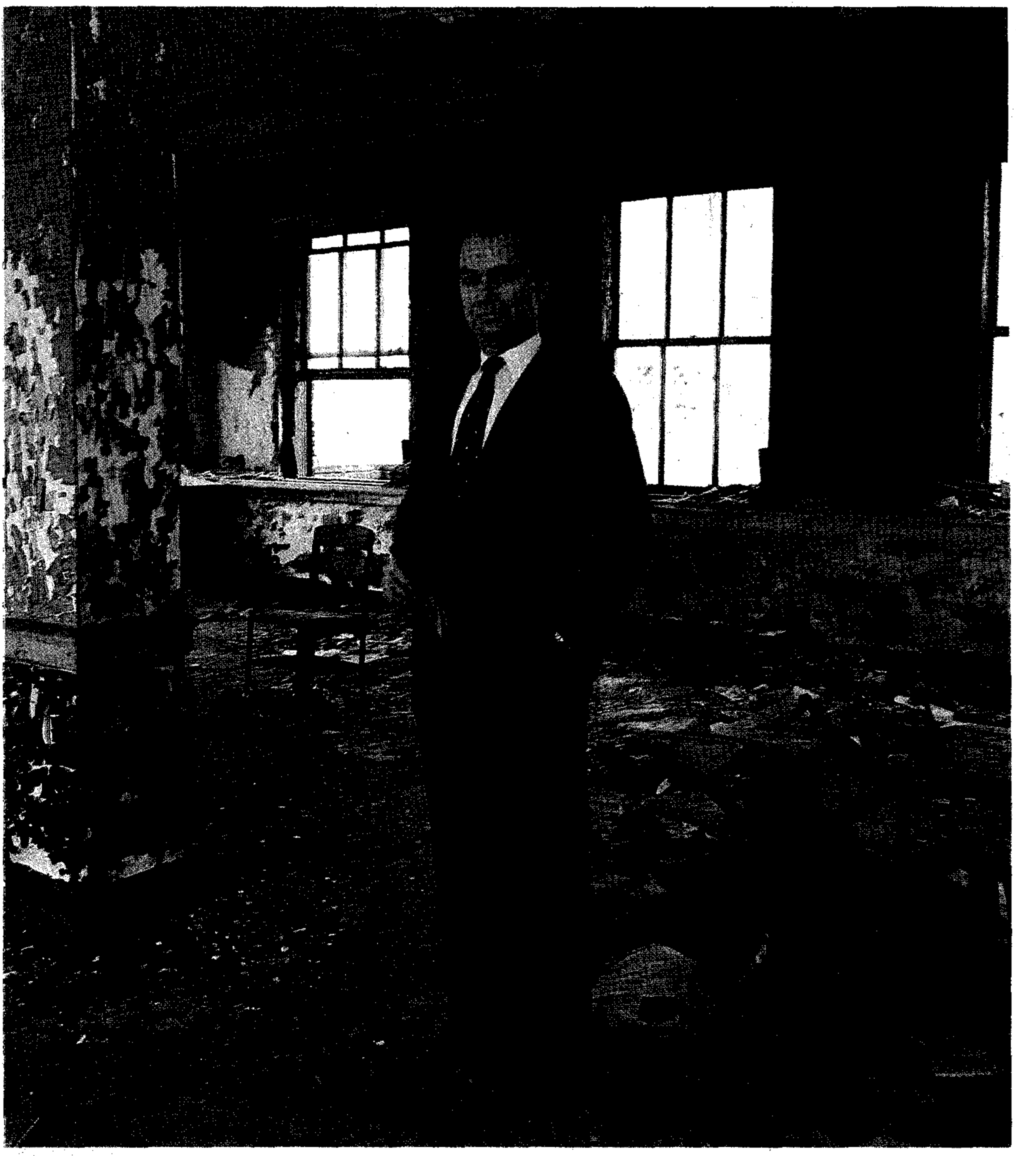
The settlement house did well in that environment and eventually outgrew the four townhouses that were its home. In 1928, they were demolished to make way for a "skyscraper settlement house"—a sixteen-story brick building financed by railroad baron Arthur Curtiss James. The Christodora, as it became known, was a remarkable building in its heyday. The exterior, though modest, was decorated with classical and Art Deco motifs. The upper floors served as a residential hotel, the profits of which were to subsidize the settlement house. The top floor had a dining room, a roof garden, and a solarium. The lower floors included a concert hall, a paneled library with large fireplaces, a 50-by-20-foot swimming pool, a theater, a gymnasium, and classrooms.

People who grew up in the neighborhood during the thirties recall the Christodora as a fabulous recreational facility. In those days, the area around Tompkins Square Park was hardly wealthy. "But there wasn't any real poverty," says Phil LaLumia, superintendent of the Boys' Club on East 10th Street and a former president of a Lower East Side Democratic club. "The area was filled with light industry, so that people in the neighborhood could walk to work each day. Between 14th and 11th Streets was Italian. On 7th and 8th and 9th Streets were Slavs, Poles, and Ukrainians. Avenue B was Jewish. These were all communities within themselves that lived side by side but didn't mix."

In the forties, however, small industry left the area. After World War II, many veterans moved out. One victim of the area's declining fortunes was Christodora House. By 1947,

Going up: *Last year, Harry Skydell (above) and his partners bought the Christodora for $1.3 million. This year, Robert Weiss (at right, inside the building) paid more than twice that price.*





with the hotel not making enough money to subsidize the settlement house, the building was sold to the city and taken over by the Department of Social Services.

Still, the Lower East Side remained a magnet for new immigrants. Thousands of Puerto Ricans arrived. But with no major industry or business to employ its people, the neighborhood began to deteriorate. The Christodora was a bellwether. In the late sixties, Social Services left the building, and the city turned it over to about fifteen community groups, including the Black Panthers and the Young Lords. One of the groups got caught up in an internal political dispute that erupted into a pitched battle. The water valves on the fifteenth floor were opened, destroying the electrical system. The subbasement flooded. "If you slipped off the third step of the basement, you would be sucked into a dark hole filled with water," recalls Father Patrick Moloney, a Melkite Greek Catholic priest and a neighbor of the Christodora. "It was a death trap. I saw it happening to that wonderful building. It became an empty, abandoned tomb."

In the seventies, hundreds of buildings in the area were likewise abandoned. "There was a time," says one developer, "when the only thing that could be done with many buildings in this neighborhood was cut services, burn them, and run." Arson became a growing local industry. "These were buildings with no heat, no hot water, no locks," says Sister Elizabeth Kelliher, a Roman Catholic nun and a member of the Loisaida Economic Development Corporation. "The landlords had wrung all the money they could get out of them. And when they were caught years behind in their taxes, the last money they could get out of them was to collect the insurance by setting the buildings on fire."

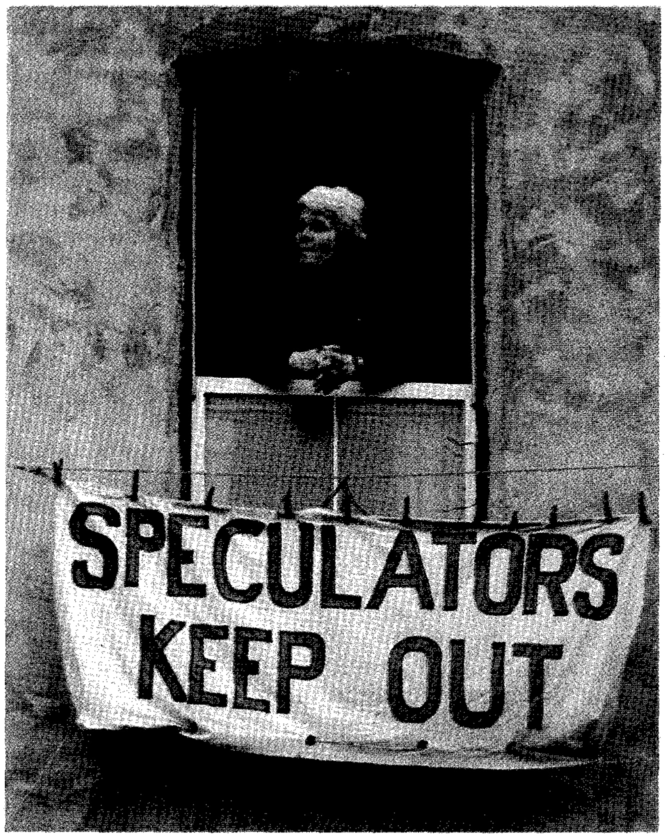
Today, whole blocks between Avenues A and D are lined with the carcasses of buildings. Vast stretches of land are covered with crumbled brick and cement. Until recently, lines of drug buyers snaked around the blocks. Dealers paid children to steer prospective clients their way. Scores of cars with out-of-state plates cruised the area in search of heroin.

When Father Moloney found a dead body near the Christodora last year, the police acted almost unconcerned. "We are in a no man's land," he was told. "They can dump anything they want here."

THE PRESSURES THAT COME TOGETHER TO GENtrify a neighborhood are at work long before the first signs of change appear. In Manhattan, those pressures include a housing-vacancy rate of 1.9 percent and an influx of young, eager newcomers. There's also a history here of making over neighborhoods and—probably headiest of all—a dramatic record of fortunes being made as real estate turns over. SoHo, which went from a decayed manufacturing area to an international synonym for New Wave art and culture, is only the most talked-about recent example.

As in SoHo, the harbingers of change on the Lower East Side were the art galleries. In July 1981, Patti Astor and her partner, Bill Stelling, opened the Fun Gallery, on 10th Street near First Avenue, selling works by graffiti artists. "It was just a party really—an art party," says Stelling. "It was our way of doing a takeoff on the serious SoHo art galleries."

Other galleries soon followed. In the spring of 1982, a young woman named Joanne Mayhew-Young (better known today as Gracie Mansion) turned the bathroom of her 9th Street railroad flat into an exhibition space. By that November, Gracie Mansion was able to draw 1,500 people to an opening at a temporary space on St. Marks Place. The street was jammed with limousines that, for a change, weren't carrying drug dealers. "It was too good to be true," says Gracie Mansion, 37, between calls in her 10th Street gallery. "I didn't want to be an art dealer. I got pushed into it."



Signs of unrest: *Some local people have fought development.*

ART POWER: *As in SoHo, the harbingers of change on the Lower East Side were the galleries. In late 1982, one opening attracted 1,500 people.*

Today, dealers from the biggest galleries in SoHo and the 57th Street area forage the East Village regularly. Museum curators keep a close eye on it. The Guggenheim has twice sponsored tours for its members, punctuating the outings with brunch at the Pharmacy, a new restaurant on Tompkins Square Park. A map of the galleries issued in January shows 30—and already it is out of date.

Just as the SoHo artists created their own world in the early seventies, sneering at the uptown art establishment, so the East Village now chides SoHo. "Whenever I went to SoHo, I'd see these gigantic pieces that didn't relate to an average person," says Gracie Mansion. "They were for museums or public spaces. And the same artists were shown over and over again. The entire scene there was so entrenched it couldn't accommodate a new generation of artists. It was an impossible place to break into. But there was so much artistic energy here that we said let's do it ourselves."

In doing it themselves, the East Villagers have remade their neighborhood. Major retailers such as Conran's on Astor Place and Tower Records, on 4th Street and Broadway, have opened for the new gentry—though these big outlets have stayed safely on the western edge of the area. More typical are small boutiques, restaurants, and food stores. Gary Feldman and Paul Campbell began making salads in the back of a Korean produce mart and displayed their meals in a milliner's case. In early 1982, they got a storefront on Second Avenue and opened a gourmet deli, Bink & Bink. Vincent Melilli, an antiques dealer who was driven off Columbus Avenue by high rents, retreated to Avenue A, where, last year, he opened V. Foods, another fancy deli. An art-school sensibility pervades many of these places. Beulah Land, on 10th Street near Avenue A, offers cocktails, performance art, and exhibits. The Limbo Lounge, on 10th Street near Avenue B, serves soda to an art-gallery crowd. And 8 BC, just west of Avenue C, on 8th Street, provides late-night music and performances in a bomb-shelter-like environment.

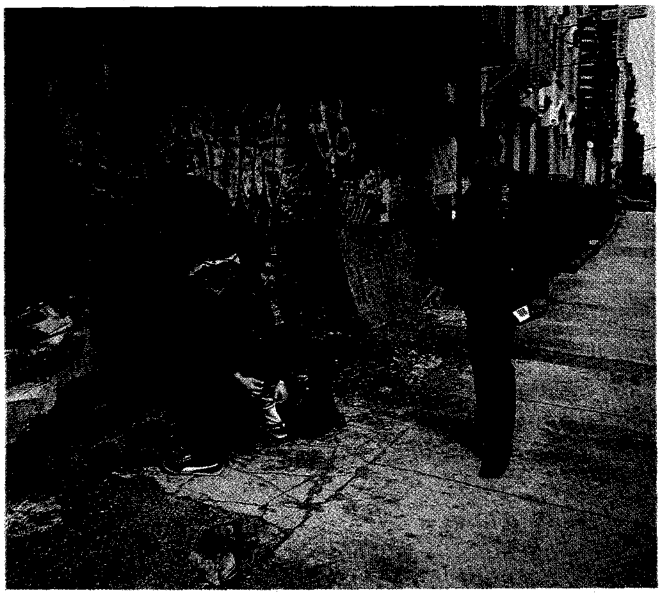
The Life Cafe, on 10th Street and Avenue B, serves chili and beer to both the gallery crowd and the local poor people. But it is an exception. For the most part, the old Lower East Siders don't have much to do with the new East Village merchants.

"The art galleries bring in the fancy restaurants, and that plays a big role in making this an upper-class neighborhood," says Chino Garcia, executive director of Charas, a local community organization. "With no commercial-rent control, all the small, inexpensive restaurants have closed down, the goods and services are being forced out. And what is replacing them is a hell of a lot more expensive."

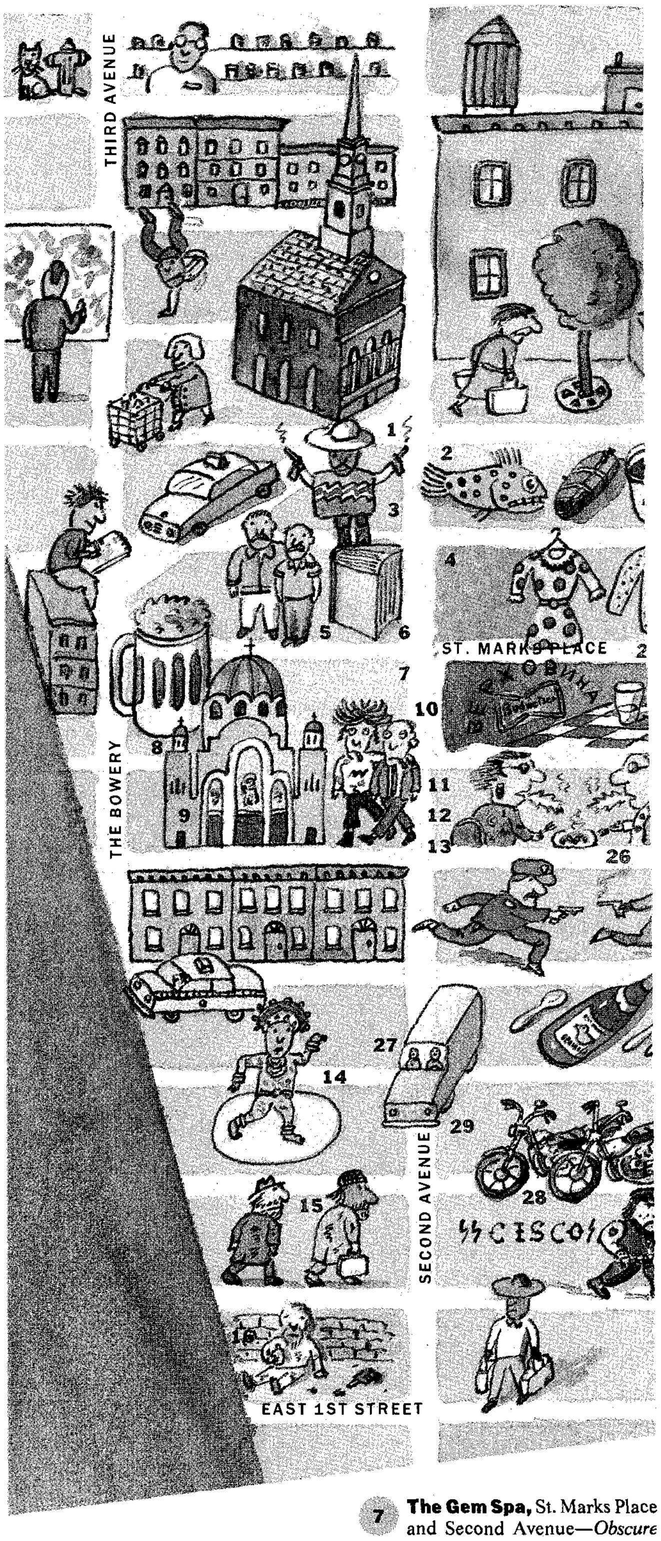
Deborah Humphreys, director of Pueblo Nuevo, a community housing organization, says that two years ago the average rent in the neighborhood was $150 a month. "Now it's $600 to $1,300. It's tense. Indirectly, the artists are gentrifiers. They supply the housing demand that causes rents to be out of reach for low-income residents. It really hits the poor people who have always considered the Lower East Side home. Where can you go if you can't live there?"

EVEN BEFORE THE FIRST GALLERY OPENED UP, THE Christodora was attracting a few sparks of interest. "I showed it to at least four or five parties starting in 1980," says Rose Edwards, a broker who specializes in the East Village. "Even going inside was a sign of fairly serious interest. With the doors of the building soldered shut, that meant bringing a welder."

George Jaffee, who owned the building, says he was not



Crackdown: *Drug arrests are up under Operation Pressure Point.*



BOOMTOWN

1 **Bandito,** 153 Second Avenue—*Mexican food amid tiles.*

2 **2nd Ave. Deli,** 156 Second Avenue—*Kosher and famous.*

3 **The Orchidia,** 145 Second Avenue—*An Italian-Ukrainian restaurant that closed last month.*

4 **Ukrainian Restaurant,** 140 Second Avenue—*A dining spot in the Ukrainian National Home.*

5 **boybar,** 15 St. Marks Place—*Crowded gay bar, spare setting.*

6 **St. Mark's Bookshop,** 13 St. Marks Place—*Good bookstore.*

7 **The Gem Spa,** St. Marks Place and Second Avenue—*Obscure magazines and quality egg creams.*

8 **McSorley's Old Ale House,** 15 East 7th Street—*City's oldest alehouse, now peopled by preppies.*

9 **St. George Ukrainian Catholic Church,** 33 East 7th Street

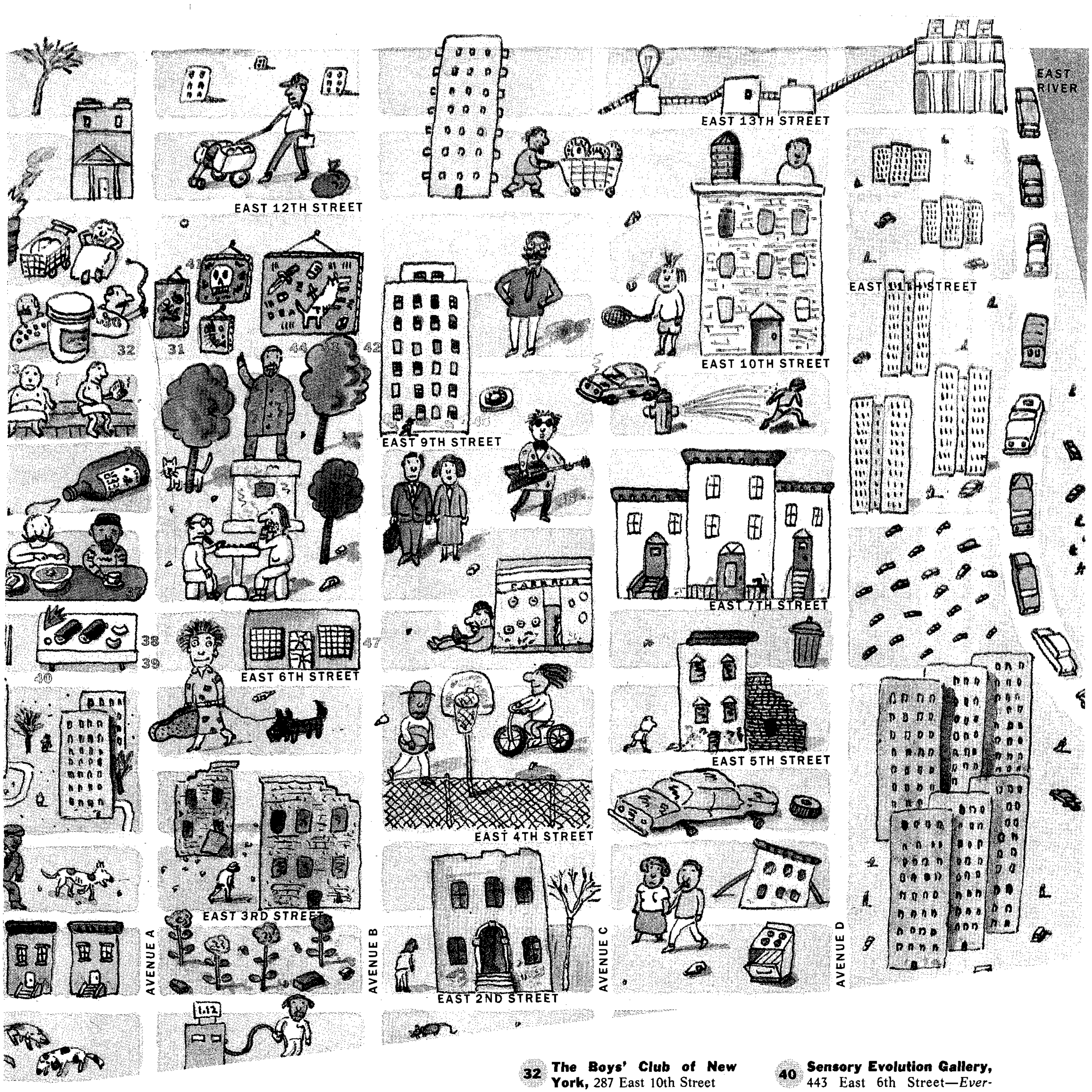
10 **Kiev Restaurant,** 117 Second Avenue—*Open 24 hours. East European food and omelets.*

11 **Moishe's,** 115 Second Avenue—*Old-time Jewish bakery.*

12 **The Saint,** 105 Second Avenue—*First a Loews flagship, then the Fillmore East, now a gay club.*

13 **103,** 103 Second Avenue—*Gentrified all-night restaurant.*

Illustration by Paul Meisel.



14 **La MaMa Theatre,** 74A East 4th Street—*The avant-garde.*

15 **Shelter Care Center for Men,** 8 East 3rd Street

16 **CBGB,** 315 Bowery—*Ten-year-old rock club. Blondie, the Talking Heads, others, started here.*

17 **Sharpe Gallery,** 328 East 11th Street—*Emerging artists.*

18 **Veniero's,** 342 East 11th Street—*Pastries and espresso.*

19 **DeRobertis,** 176 First Avenue—*Pastries and espresso.*

20 **P.S. 122,** 150 First Avenue—*Art and performance space.*

21 **Cheap Jack's,** 167 First Avenue—*Vintage-clothes store.*

22 **La Focacceria,** 128 First Avenue—*Small Sicilian restaurant.*

23 **Redbar,** First Avenue and 7th Street—*A European hangout.*

24 **Theatre 80,** 80 St. Marks Place—*Old and obscure movies.*

25 **The Verkhovyna,** 81 East 7th Street—*Popular Ukrainian bar.*

26 **The Indian-restaurant block,** 6th Street between First and Second Avenues—*A solid line of small, cheap Indian restaurants.*

27 **Evelyne's,** 87 East 4th Street—*Serious French food.*

28 **Hells Angels headquarters,** 77 East 3rd Street

29 **Bink & Bink,** 80 Second Avenue—*Genteel charcuterie.*

30 **V. Foods,** 167 Avenue A—*Gourmet foods and antiques.*

31 **Beulah Land,** 162 Avenue A—*Drinks, art, and fashion.*

32 **The Boys' Club of New York,** 287 East 10th Street

33 **Tenth Street Russian and Turkish Baths,** 268 East 10th Street—*A spa from the old days.*

34 **Fun Gallery,** 254 East 10th Street—*A pioneer in graffiti art.*

35 **The Pharmacy,** a.k.a. **Tompkins Park Restaurant,** 141 Avenue A—*Salads, Perrier, a touch of the Upper West Side.*

36 **Holiday Cocktail Lounge,** 75 St. Marks Place—*Ukrainian bar; a hit with New Wavers.*

37 **Odessa Restaurant,** 117 Avenue A—*Blintzes, pirogen, and borscht on Tompkins Square.*

38 **Avenue A Restaurant,** 103 Avenue A—*The point farthest east for Japanese specialties.*

39 **The Pyramid Cocktail Lounge,** 101 Avenue A—*Performance art, bands, funky setting.*

40 **Sensory Evolution Gallery,** 443 East 6th Street—*Ever-changing décor and art exhibits.*

41 **Civilian Warfare,** 526 East 11th Street—*An early gallery; specializes in art from the streets.*

42 **Life Cafe,** 343 East 10th Street—*Poetry, music, and food; walls covered with old* Life *clippings.*

43 **Limbo Lounge,** 339 East 10th Street—*Gallery and performance space; serves refreshments.*

44 **Gracie Mansion,** 337 East 10th Street—*High-profile East Village gallery, on Tompkins Square.*

45 **Christodora House,** 147 Avenue B—*Empty settlement house recently sold for $3 million.*

46 **8 BC,** 337 East 8th Street—*One of few inhabited buildings on the block. Late-night performances.*

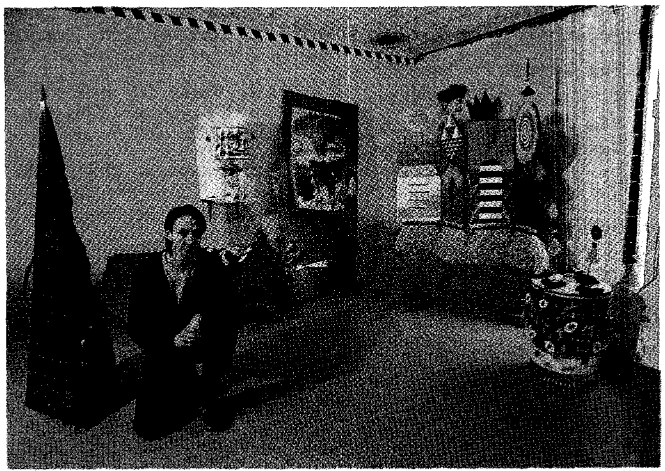
47 **Pat Hearn Gallery,** 94 Avenue B—*Avenue B's first gallery.*

actively trying to sell it. He claims he was trying to get federal funds for a low-income project, but the money never materialized. Meanwhile, the Christodora was becoming a classic speculative property. The taxes and finance costs were minimal. And as the area began to develop, the offers began to go up—from $200,000 to $400,000 to $800,000. By late 1982, several buyers said they might be willing to pay more than $1 million. Robert Weiss, a 29-year-old dye-company executive, investigated, but decided he had not looked into the area enough to risk so much money.

Sam Glasser, one of the pioneering developers in the area, led a group of interested buyers. Earlier that year, he'd renovated a vacant nursing home at 131 Avenue B, just half a block away from the Christodora. Offering 40-foot-long living rooms with unobstructed views of Tompkins Square Park—the largest public square in Manhattan—Glasser put eighteen units on sale at prices of up to $110,000. All were bought up within six weeks, without being advertised. The new owners included a designer, a restaurateur, a journalist, an antiques dealer, a librarian, a bond trader, a carpenter, and an architect—most of them in their early thirties.

Impresarios of the avant-garde: *Gracie Mansion . . .*

. . . Steven Style, of Sensory Evolution . . .


. . . the Fun Gallery's Bill Stelling.

Yet another suitor of the Christodora was a partnership led by Harry Skydell. A 1981 graduate of Yale Law School, Skydell had given up his job in a law firm to pursue real estate. "The first thing that got me interested was when a friend bought a building on Ridge Street, below Houston, renovated it, and rented small loftlike spaces for about $600," says Skydell. "It was on the corner of nowhere." By early 1983, Skydell had paid prices as low as $70,000 for five small buildings in the area around Tompkins Square Park. "That was the first step," says Skydell. "The next was to find a property that would stabilize them, that would make them more valuable."

Relatively speaking, the East Village is a valley in the Manhattan skyline, with few buildings more than four stories high. Against this setting, the Christodora is monumental. "It hits you in the face," says Skydell. "When I first saw the Christodora in 1982, I was driving around with my partner Judah Klausner, taking notes about various properties. There was a moment when it hit me: This is the one to do. I saw this as the cornerstone of all the development in the area."

"It's beautiful inside," says Paul Bridgewater, a colleague of Sam Glasser's. "It's a shambles, of course, but you can see the potential—the high ceilings, the swimming pool, the gym, the stage." From the terraces on top, the building offers spectacular views. Toward the north, the skyline is dominated by the Empire State Building, the Chrysler Building, and Rockefeller Center. Toward the east, the East River is visible from 59th Street to the Brooklyn Bridge. The view south, over the financial district, bumps into the World Trade towers, and to the west, you can see across the Hudson.

THE LONG VIEW: *The Christodora towers over the area, and, from the top, the vista is spectacular. Of course, if you look down, the sight can be depressing.*

Of course, if you lean over a terrace and look straight down, the view is far less appealing—and it was particularly bad in 1982. Rubble was everywhere. Junkies were lining up for their scores. And the one big co-op in the area, 131 Avenue B, was so isolated that its iron gates had to be draped with barbed wire. "I figured if these people were willing to pay so much, they must know something I don't," says Jaffee. "But I drove around and I couldn't see the difference."

By Friday, February 4, 1983, the two most serious bidders for the Christodora were Skydell's partnership and Glasser's. Both groups knew Jaffee was leaving for vacation. "At 4 P.M. on Friday, he called and asked us to come in at 9 A.M. on Monday with $100,000," says Paul Bridgewater. "That was after the banks were closed! So we spent the weekend running

around like maniacs." On Sunday night, Bridgewater got another call from Jaffee. "This time he told us to add on another $15,000 to cover his architects' fees. I must have called twenty people trying to come up with the money."

By Monday, Bridgewater and Glasser had lined up the commitments for the $115,000. But picking up checks took the entire morning. They arrived at Jaffee's Court Street office, in Brooklyn, shortly after noon. Over the next two hours, they found they were unable to meet the developer's terms.

After they left, Jaffee had one more call to make—to Harry Skydell. "He was so persistent," says Jaffee. "He wouldn't let me breathe." Within 45 minutes, Skydell was at Jaffee's office. He left after ten hours of negotiations, taking with him a signed contract for the purchase of the Christodora.

THE CHRISTODORA'S DEVELOPMENT STILL CARried enormous risks. The biggest problem was crime. "The drug scene was completely out of hand when we bought it," says Skydell. "People were afraid to walk around." Banks were hesitant to lend in such a neighborhood—and without large loans, the Christodora's renovation would be impossible. And just because eighteen units in a nearby co-op had sold quickly didn't mean that the Christodora, nearly five times as big, would be as popular. As it turned out, though, Skydell's error, if he made one, was in underestimating the speed with which money moved into the East Village.

By early February this year, the area around the Christodora resembled an armed camp. Operation Pressure Point, a major crackdown by city cops on drug dealing, was under way. The mounted police parked their horse vans in Tompkins Square Park. Desolate intersections were staked out. More than 150 cops, working two shifts a day, covered the area. Big-time dealers were said to have buckled under the pressure by sending their pushers on paid vacations—even chartering flights to the Caribbean for them. Still, more than 4,000 drug-related arrests were made in the first three months of the operation.

The fashion edge: *At Hairpower (top), on St. Marks Place; at Enz's, on St. Marks Place; and on an East Village man in the street.*

A lot of people wondered where the police had been before. "Those drugs were tolerated for years," says one local man, "but that was before real estate was worth anything here." And some people pointed out that most of the arrests were for junkies, who would be out on the streets in days.

Overall, though, both merchants and local people think the crackdown has been enormously effective in helping to revive the neighborhood. By late winter, families on Avenues C and D could feel safe walking outside with their children.

Even before the crackdown, merchants had been flocking to the Tompkins Square area. In late 1982, Sam Glasser helped a group open the Pharmacy. Serving Sunday brunch

Food fortunes: *Evelyne's introduced French cuisine...*

... Maria Pidhorodecky had to close her Orchidia ...

... Avenue A Restaurant brought sushi to the far East Village.

and salade niçoise, it became a favorite of the art-gallery crowd. Last November, Paul Bridgewater lured Evelyne Barthelemy from the kitchen of a local hangout and started Evelyne's, the neighborhood's first elegant French restaurant.

Real-estate prices hit new highs. Many families still lived in large, rent-controlled apartments for as little as $75 a month, but the renovation drive pushed farther east. The rents for redone apartments in bombed-out sections of Avenue B soared—sometimes even topping prices for equivalent space on the Upper East Side. On lower Second Avenue, a 1,200-square-foot two-bedroom apartment was recently put on the market for $2,000 a month. On First Avenue and 1st Street, an 850-square-foot loft rents for $1,200.

"I have people waiting in line to buy co-ops in the East Village, and I have people waiting in line to rent," says broker Rose Edwards, who's with the Walscott Company. "These are people who will not even consider another neighborhood. They think they will get a little better value here. They like the feel, the excitement, the diversity. Some buildings in good locations 'flip' ownership as many as four or five times over a two-year period, with prices going up 500 percent. You can almost taste it when certain buildings get hot."

TO SOME OF THE OLD IMMIGRANTS ON THE LOWER East Side, the heat has been too much to handle. In 1951, Maria Pidhorodecky came to New York from the Ukraine on a journey that stopped for several years in a displaced-persons' camp. In 1957, with savings of $50 and a persuasive goodwill, she took over the Orchidia, an Italian restaurant on Second Avenue. Soon she added some of her own Ukrainian specialties. "Everybody was crazy for my borscht," says Pidhorodecky, 58. "I cooked my beets. I used fresh vegetables."

FUTURE SHOCK: *"Local people will be forced out," says a man who came from Aspen to invest. "They'll be pushed east to the river and given life preservers."*

When the neighborhood first began to change, Pidhorodecky did well. The newcomers liked her red cabbage and pirogen as much as the longtime customers did. But today, after 27 years of running the only Italian-Ukrainian restaurant in town, Maria Pidhorodecky is looking for a new place. The Orchidia closed last month when its landlord, Sidney Weisner, raised the rent on her 700-square-foot space from $950 a month to $5,000—more than 400 percent. "He tells me to raise my prices!" she says. "This is a fourteen-table restaurant. At that rent I would have to charge $50 for a bowl of soup!"

The Orchidia is not alone. Many stores have already been forced out; others face steep increases. "Everyone I know is threatened," says Barbara Shaum, a leather craftswoman on 7th Street and an activist with the Lower East Side Business & Professional Association. "We are under siege. You go into an area and work real hard and get established and then they want to kick you out."

Community groups are lobbying before the City Council for a commercial-rent-control bill. Banners reading "Stop the Helmsley Conspiracy" and "Speculators Keep Out" are draped across the streets. Anti-gentrification rallies—some mocking the invading art galleries—are staged. But none of that's likely to quiet the boom. Tom Pollak, 33, recently arrived from Aspen specifically to buy into the East Village. He has walked every block in the area in search of his first investment. "Ethnic businesses and services will gradually be forced out. Anyone else can be paid to leave," he says. "If you can get rid of rent-controlled tenants, renovate the place, and charge $700 a month, it's worth paying them $10,000 or so just to get them out and raise the rents. They'll all be forced out. They'll be pushed east to the river and given life preservers. It's so clear. I wouldn't have come here if it wasn't."

HARRY SKYDELL HAD FEW PROBLEMS GETTING financing to renovate the Christodora. Citibank agreed to lend the partnership $10-million to develop the building. What's more, it turned out that the Christodora might qualify for landmark status, which would confer enormous tax advantages. Skydell drew up plans for 77 co-ops in the building, a mixture of studios and one- and two-bedroom units. The penthouse would sell for $150,000. With the rest of the building selling at $160 a square foot, his partnership stood to make millions. "Our goal really was to develop it," he says. "We had absolutely no intention of flipping it. But by late 1983, unsolicited offers started coming in, one on top of the other. Since there were so many offers, we decided to put it on the market to see what we could get."

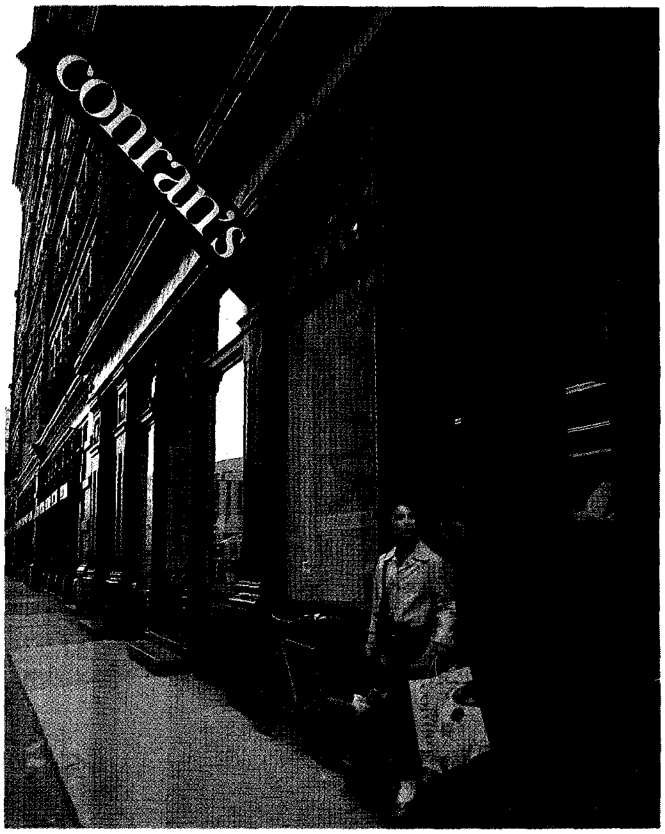
Robert Weiss, the businessman who had been interested in the building the year before, decided to take another look. Early last March, Weiss took his first trip to the top of the Christodora, accompanied by his brother and Harry Skydell. It was a cold and rainy evening. Afterward, Weiss got in his new BMW with his brother and drove past the corner of 6th Street and Avenue B. On a dozen other trips, that corner had been particularly bleak, surrounded as it was by empty lots and burned-out buildings. This time, although it was a weekday, the block was crowded with parked cars. The corner building had been renovated. The Pat Hearn Gallery was open and full of young people. "I didn't have to go in," says Weiss. "But I knew this was very East Village. I didn't know if it was a gallery opening or what—just that it was something new. If there was any hesitation in me about buying the Christodora, that's when it disappeared."

Weiss looked at his brother and smiled. "What are we waiting for?" he said. Three weeks later, the Christodora changed hands again. This time, the price was $3 million. In the one year and a week they had owned the property, Harry Skydell and his partners had more than doubled their $1.3-million investment. Since being sold by the city in 1975, the Christodora had increased in price by a factor of 50.

WITH THAT KIND OF INFLATION, EVEN the new gentry has begun to have mixed feelings about the boom. Some of the so-called pioneers have become infected with a certain *nostalgie de la boue*. "I much prefer the Puerto Rican families to the secretaries who just moved here and are pissed off that they can't afford the Upper East Side," says Patti Astor, of the Fun Gallery. In the old days, ethnic restaurants were unthreatened. Art galleries could find space for almost nothing. Now the art scene has heated up so much that some artists would rather be exhibited in the East Village than in SoHo. "I was offered a much bigger space on Mercer Street for $400," says Gracie Mansion. "My rent [on 10th Street] is $1,200—that's high for less than 800 feet. But I came here because the artistic energy was here and I liked being here better than I liked SoHo."

Many of the area's new merchants are struggling as they await the influx of new gentry. Compared with the state of things a few years ago, however, the Lower East Side's economy is thriving, and a number of the old ethnic establishments—the ones with secure leases—are riding the crest. Since many longtime Lower East Siders live in rent-controlled units, and still others have managed to buy their apartments, the population is far more varied than, say, the Upper West Side's. And, whatever else, the area is rarely boring. Last week's performance at 8 BC was called "Lesbian Vampires From Sodom."

As a place to start out, though, as a magnet for immigrants, the Lower East Side seems to be living on borrowed time. "Manhattan is becoming one big development," grumbles a Lower East Side merchant. The city owns 206 abandoned buildings in the area and will therefore have a strong voice in shaping the inevitable changes. For now, though, a city spokesman will say only that the buildings ultimately will be returned to the housing market.

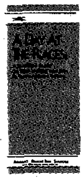


Uptown moves down: *The Conran's outlet in the East Village.*

Meantime, symptoms of the boomtown fever are popping up in odd places. Last November, Nina Seigenfeld, a co-owner of the New Math Gallery, on 12th Street between Avenues A and B, sprained her back in front of her shop. An ambulance was called, and the attendants prepared to put her on a stretcher. Just then, a hopeful young artist recognized her lying on the sidewalk. Tentatively, he leaned over. "Is now a good time to show you my slides?" he asked.

TODAY, THE CHRISTODORA REMAINS AS IT WAS when it was sold in 1975, in 1983, and earlier this year—a battered hunk of empty building. Robert Weiss, the current owner, is in the process of negotiating a syndication deal with a "major Wall Street" firm to turn the building into luxury rental units. Technically, though, it's on the market. Early this month, George Jaffee, the Brooklyn developer who had bought it nine years ago for $62,500, got a phone call from a broker. The broker had a property on Tompkins Square Park he was trying to sell. To Jaffee, the building sounded familiar. He had to smile. This time around he could pick up the Christodora for just $3,500,000. ■

Bobby Short plays some new favorites



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"You know what I like most about an afternoon at Belmont Park?" asks the sporting gent with a melodic bent. "The music, of course!

"Go out early, put together a picnic under the trees or stop for an early lunch in the elegant Garden Terrace, and let the happy sounds happen around you. Listen to the equine snorting and the

New York's going to th

human babble around Belmont's green Paddock before post time. Get caught up in the clamor of last-minute betting. (As little as a dollar places your bet, and your free Simplified Guide on How to Win at Thoroughbred Racing makes it easy.)

"Then (Clang!) they're off, and the roar builds. You don't miss a beat (maybe a heartbeat or two), and suddenly they're in the stretch, thundering down until one horse (*your* horse?) sticks his nose out and wins for you.

"Ah, Belmont Park! It's music to your ears."

The easy way out: Cross Island Parkway to Exit 26B, or L.I.R.R. (Penn Station Line) direct to Belmont. Post time 1:00PM, Sundays 1:05PM.

horses! At Belmont Park.

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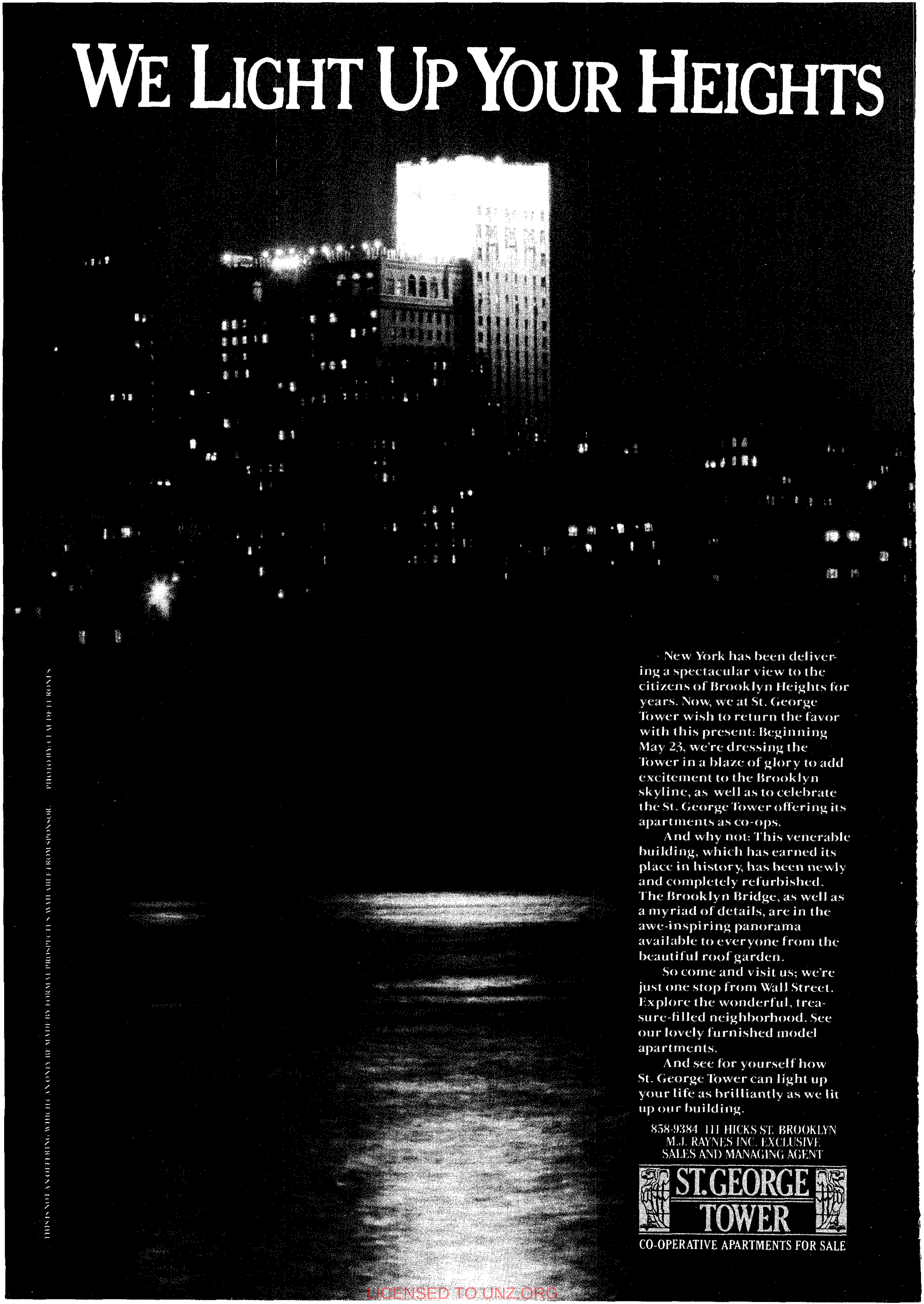

New York has been delivering a spectacular view to the citizens of Brooklyn Heights for years. Now, we at St. George Tower wish to return the favor with this present: Beginning May 23, we're dressing the Tower in a blaze of glory to add excitement to the Brooklyn skyline, as well as to celebrate the St. George Tower offering its apartments as co-ops.

And why not: This venerable building, which has earned its place in history, has been newly and completely refurbished. The Brooklyn Bridge, as well as a myriad of details, are in the awe-inspiring panorama available to everyone from the beautiful roof garden.

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And see for yourself how St. George Tower can light up your life as brilliantly as we lit up our building.

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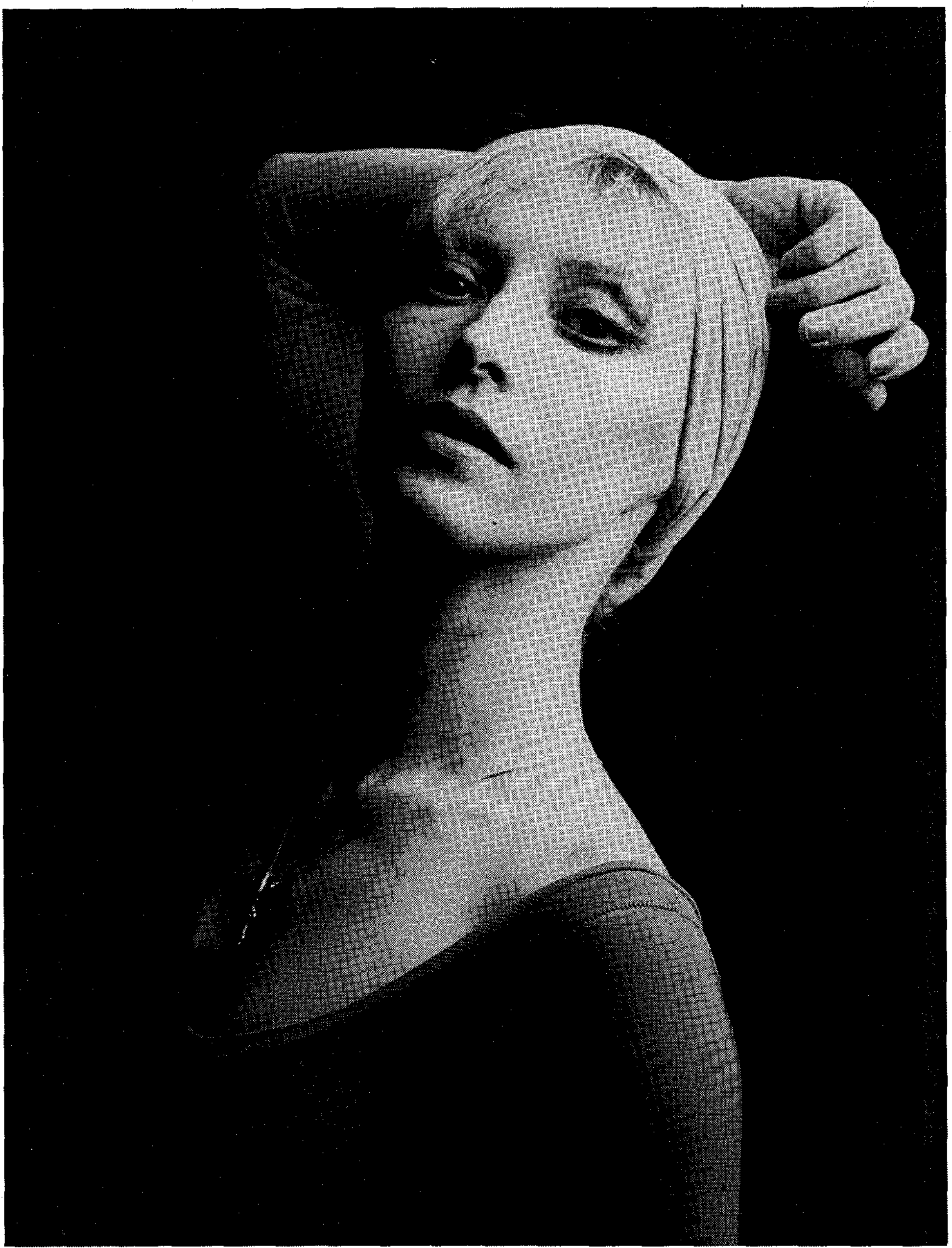
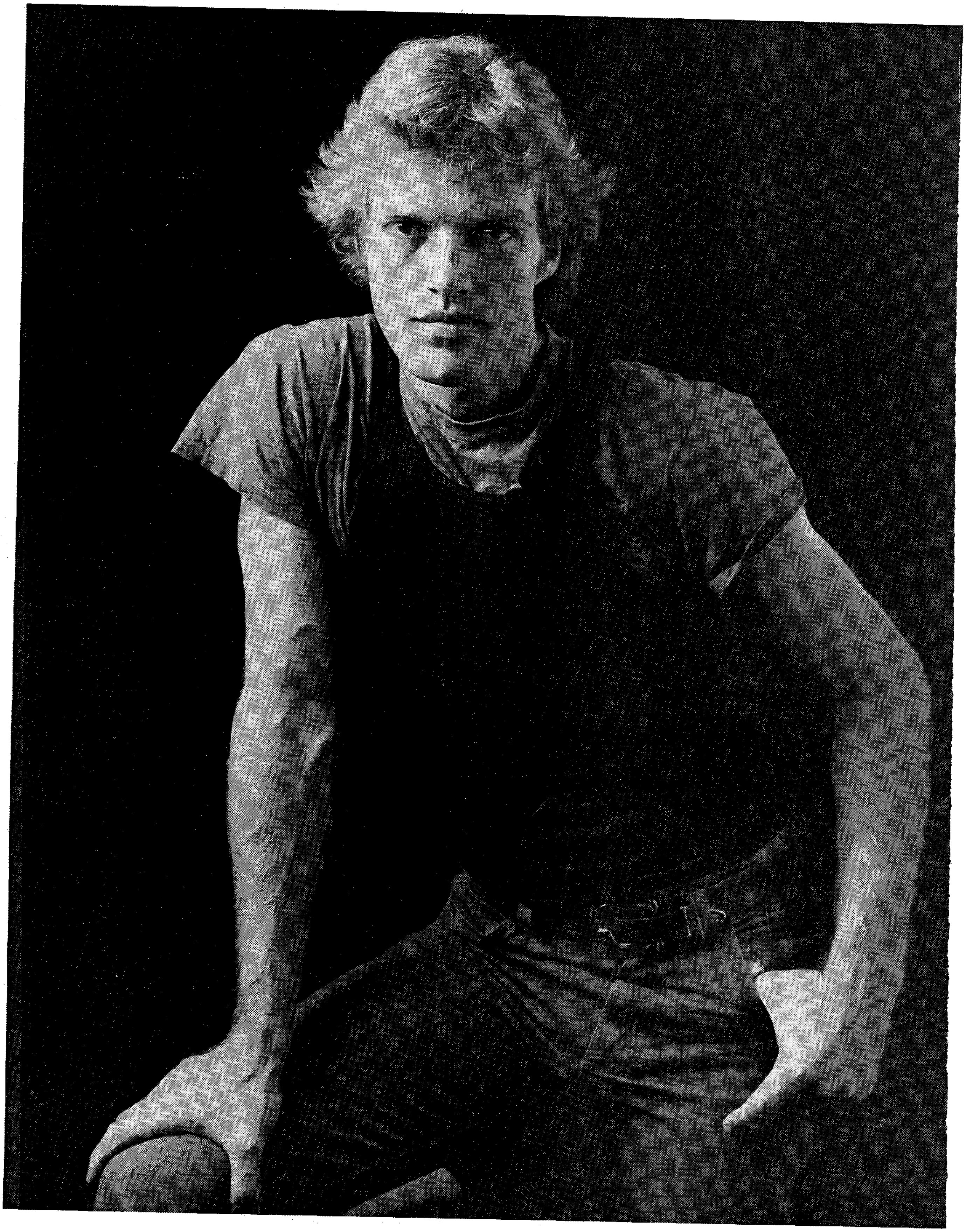
The JETÉ SET

'Dancers are different from other people," says photographer Frederic Ohringer. "They all have inherent style and grace. If you look at the picture of Suzanne Farrell, the long neck and the way she holds her head, she could only be a dancer." The same could be said of the subjects of each of these pictures, which are from Ohringer's "Portrait of the Dance," a limited-edition portfolio of 25 photographs. (The portfolio, which is priced at $6,500, and the original portraits will be on exhibit through May 31 at Chartwell Booksellers, in the Arcade at Park Avenue Plaza, 55 East 52nd Street.)

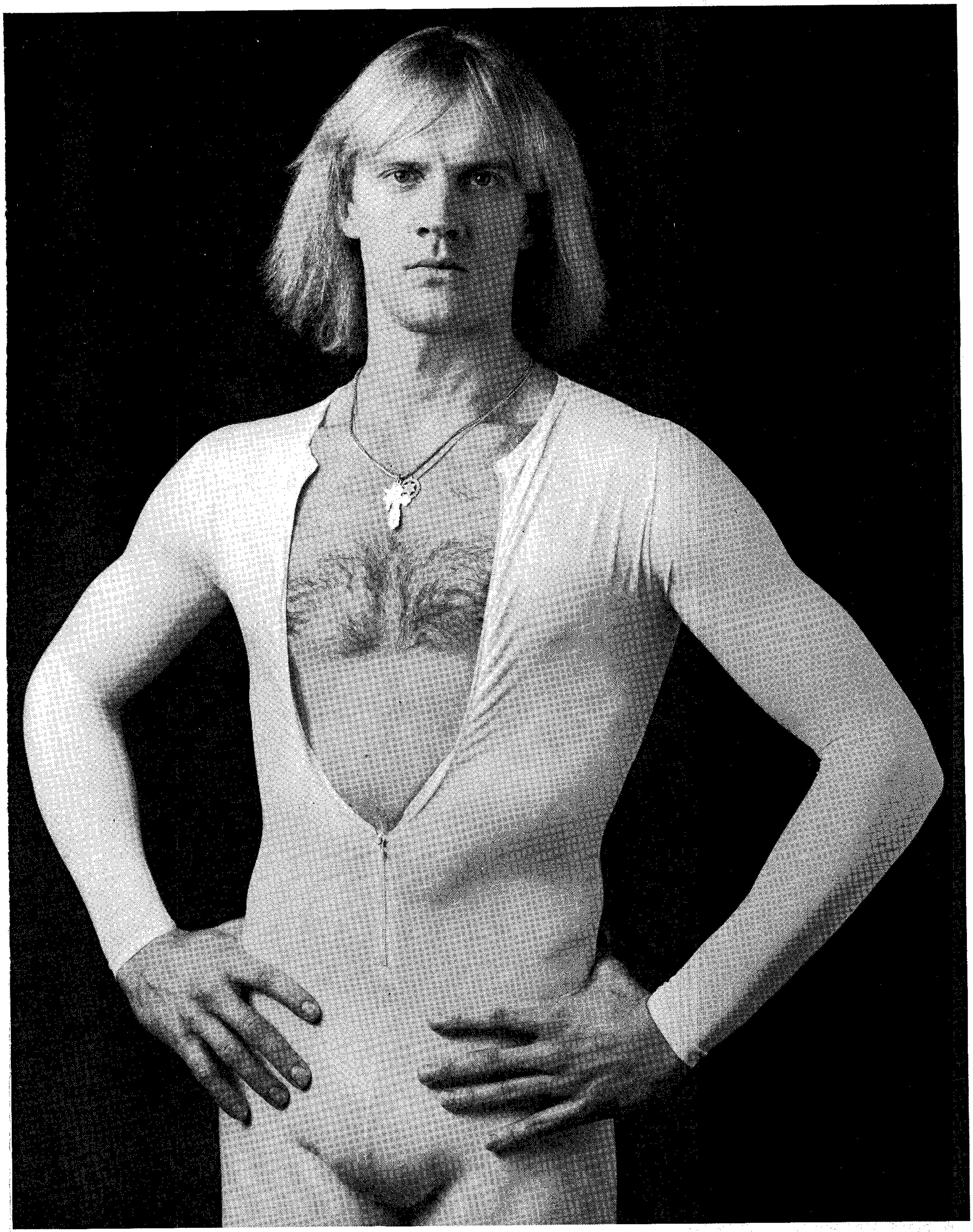


NATALIA MAKAROVA
AMERICAN BALLET THEATRE

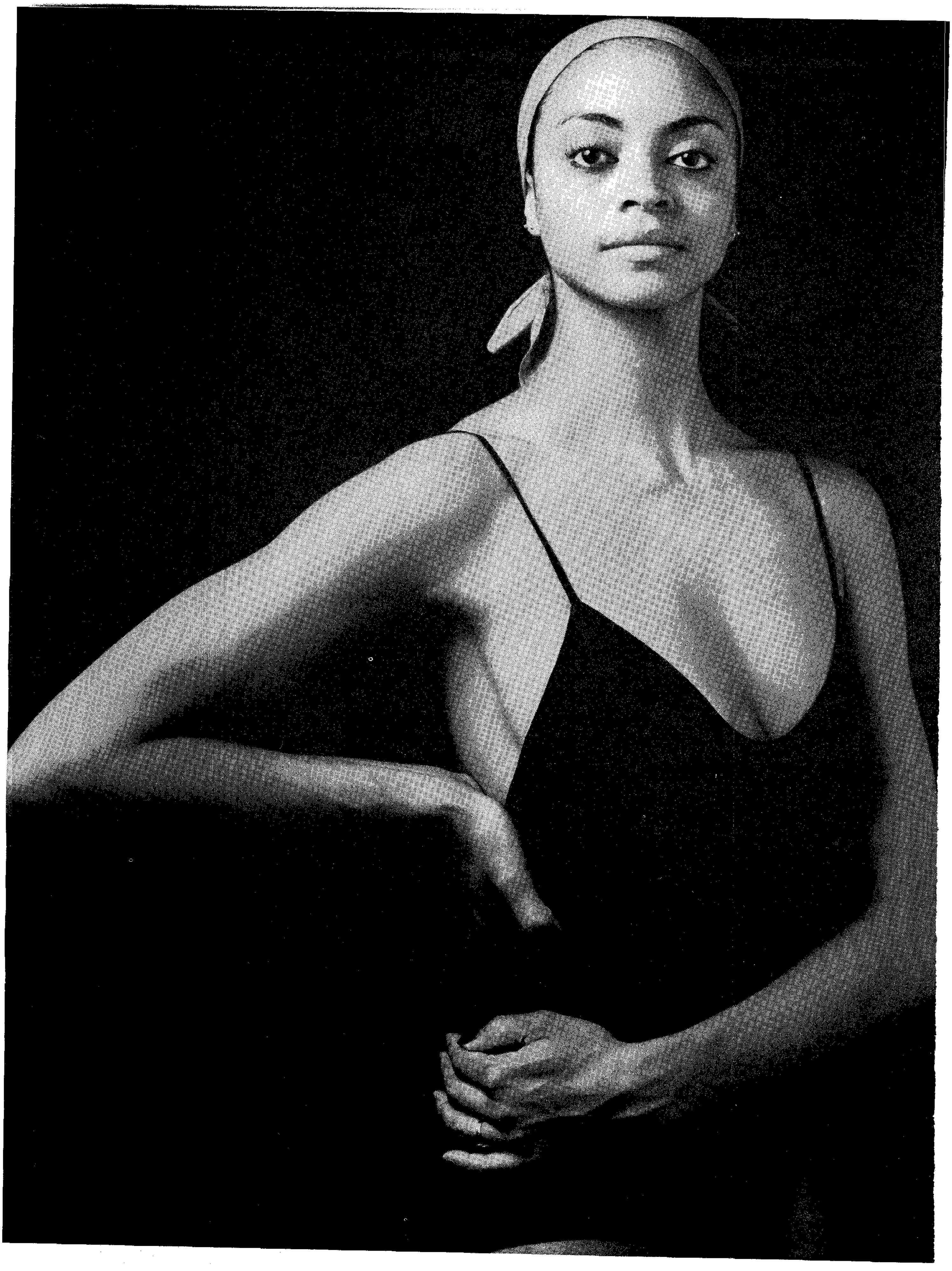
PHOTOGRAPHED BY FREDERIC OHRINGER



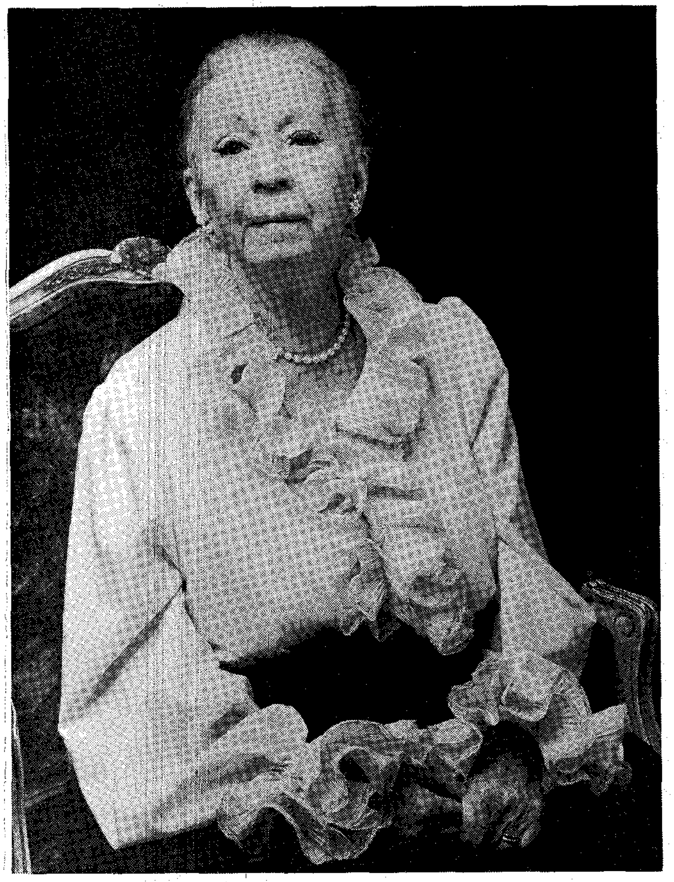
PETER MARTINS
NEW YORK CITY BALLET



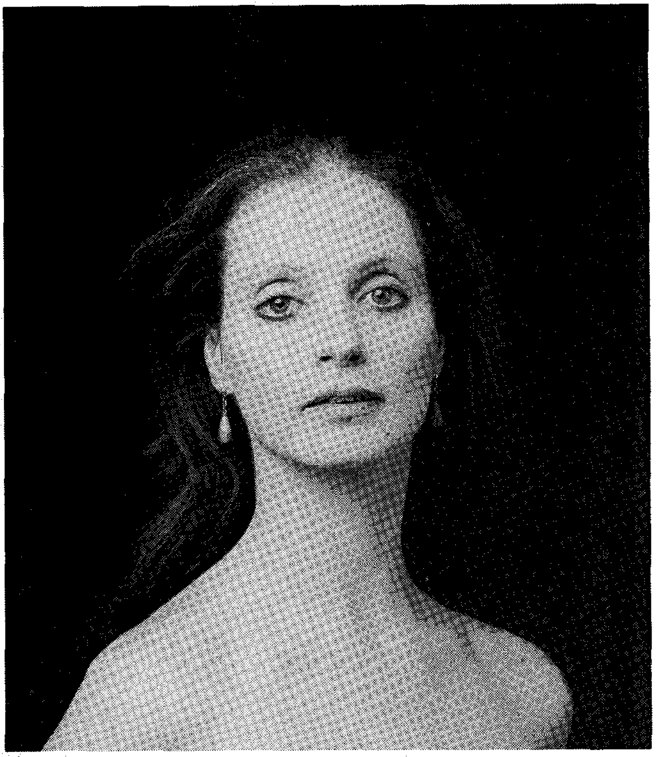
ALEXANDER GODUNOV



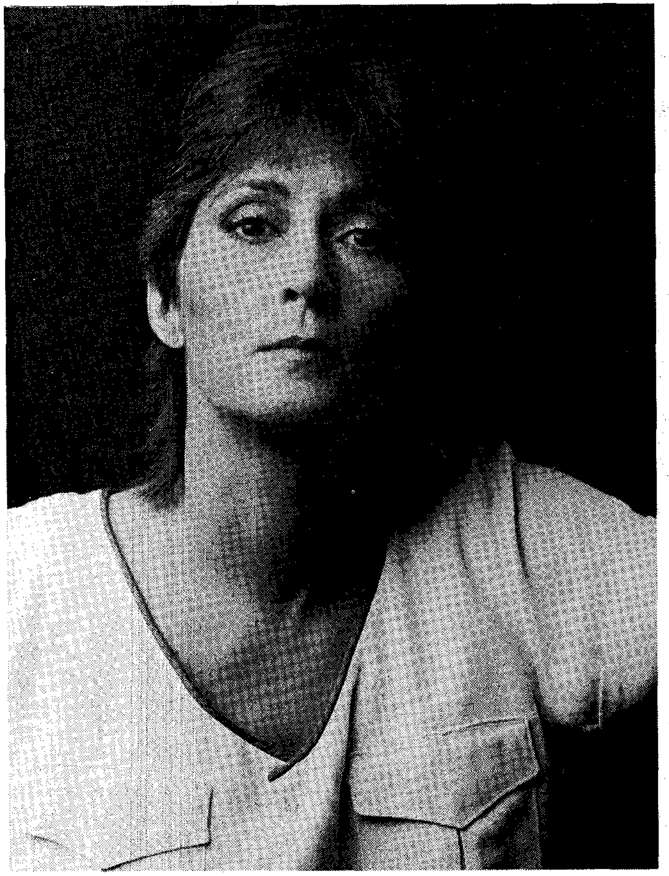
DONNA WOOD
ALVIN AILEY AMERICAN DANCE THEATER



AGNES DE MILLE

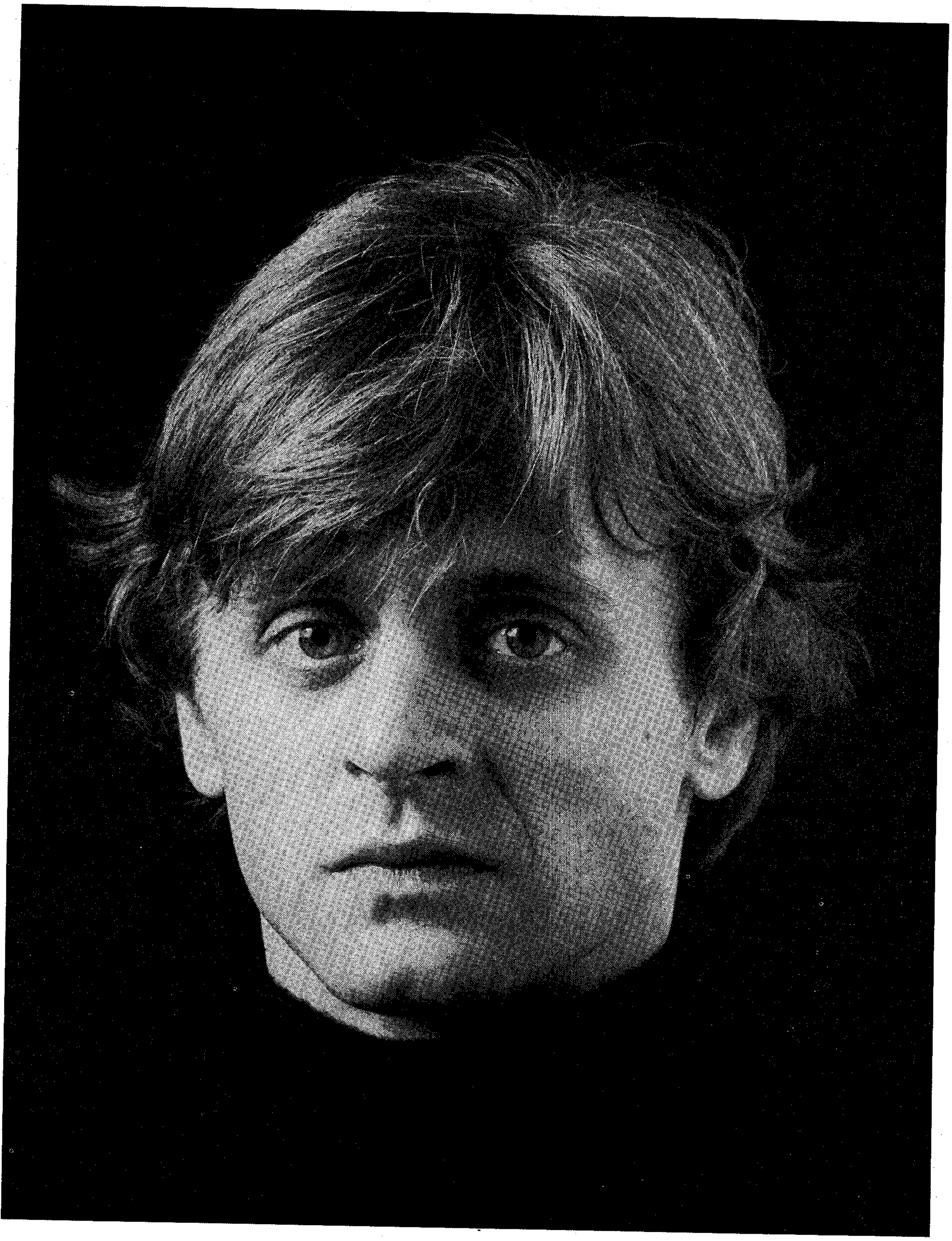


SUZANNE FARRELL
NEW YORK CITY BALLET

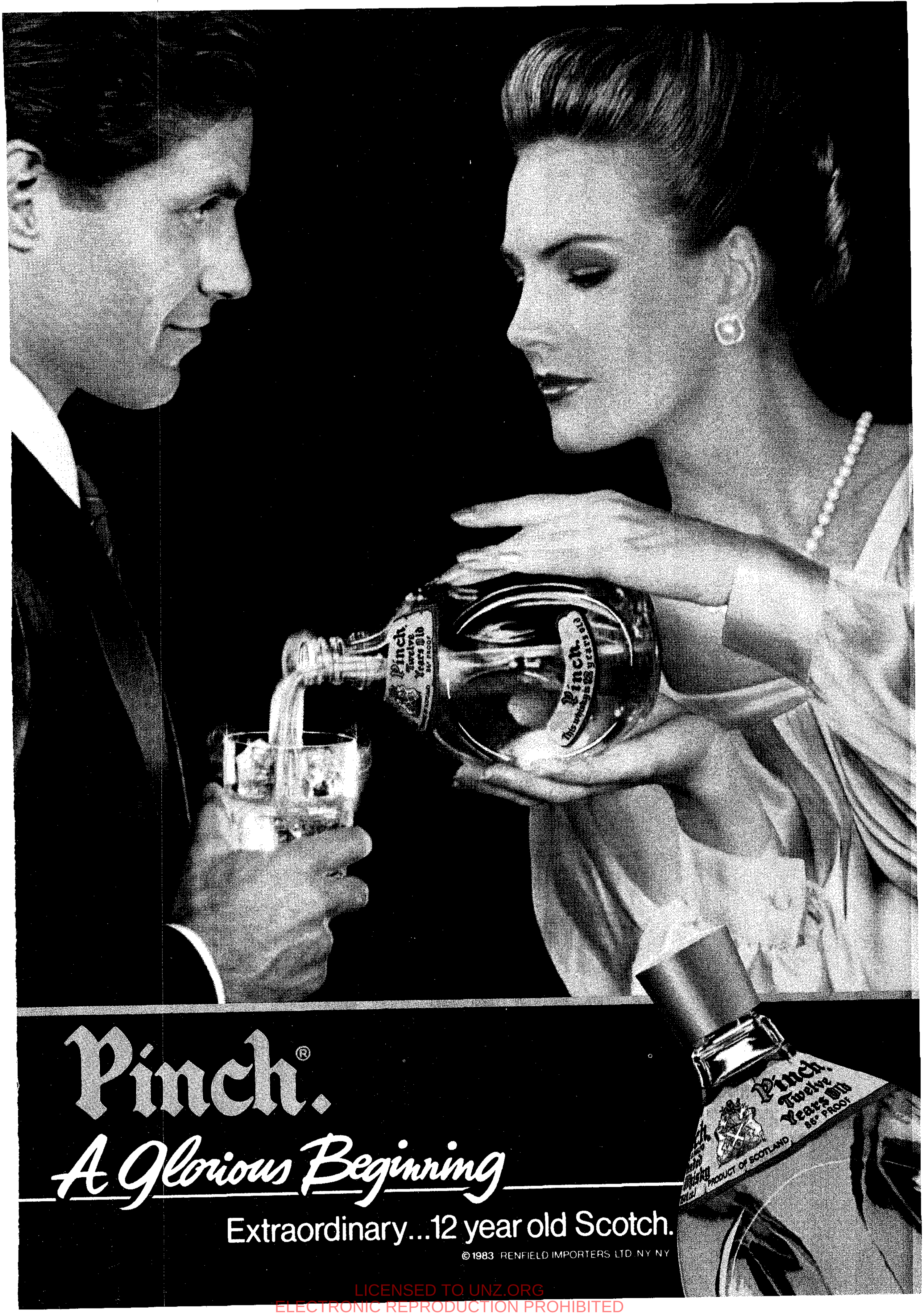


"Photographs are illusions," says Ohringer. "They capture an isolated moment—in a sense a magic moment—that shows someone at his or her best, that makes a person appear grand and wonderful. I try for that, anyway. You have a choice as a photographer either to show the grotesque or the beautiful. I prefer to show the beautiful."

TWYLA THARP
TWYLA THARP DANCE



MIKHAIL BARYSHNIKOV
AMERICAN BALLET THEATRE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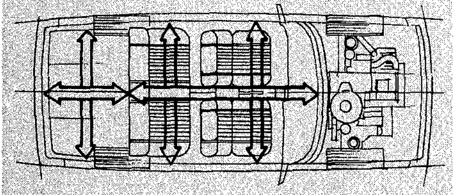
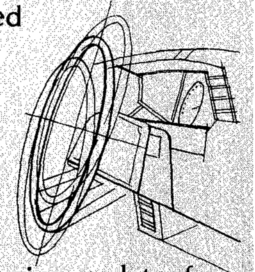
In giving Corolla front-wheel drive, Toyota did more than totally redesign what was already one of the world's most popular cars. Toyota redefined how much car a small car can be!

Even though the new front-wheel drive Corollas are virtually the same size as before on the outside, the room inside is nothing short of amazing. There's more legroom — front and rear. More shoulder room. More headroom. Plus there's over 18% more room for luggage in the new Sedan. And the new 5-Door Liftbacks, like the Sedan, give you room for a family of five or an incredible 26 cu. ft. of cargo room when the split rear seat backs are folded down. But remarkable space efficiency isn't all you'll find in the surprising new Corollas.





Corollas also give you lots of standard features. In the LE Sedan you'll find: Multi-adjustable driver's seat with lumbar support. Tilt steering wheel. Dual, power remote control side mirrors. Four speaker AM/FM/MPX stereo receiver. And more — all standard — plus Toyota's high standards for dependability and great fuel economy — why you can even get a Corolla Deluxe Diesel 5-Door Liftback that rates 59 Estimated Highway, ㊸ EPA Estimated MPG!*

Surprised so much car could still be affordable? You shouldn't be. Because if it's a Corolla it's built to carry on a Toyota tradition for economy you can believe in!

59 ㊸

*Remember: Compare this estimate to the "EPA Estimated MPG" of other diesel powered cars with manual transmission. You may get different mileage depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the "Highway Estimate."

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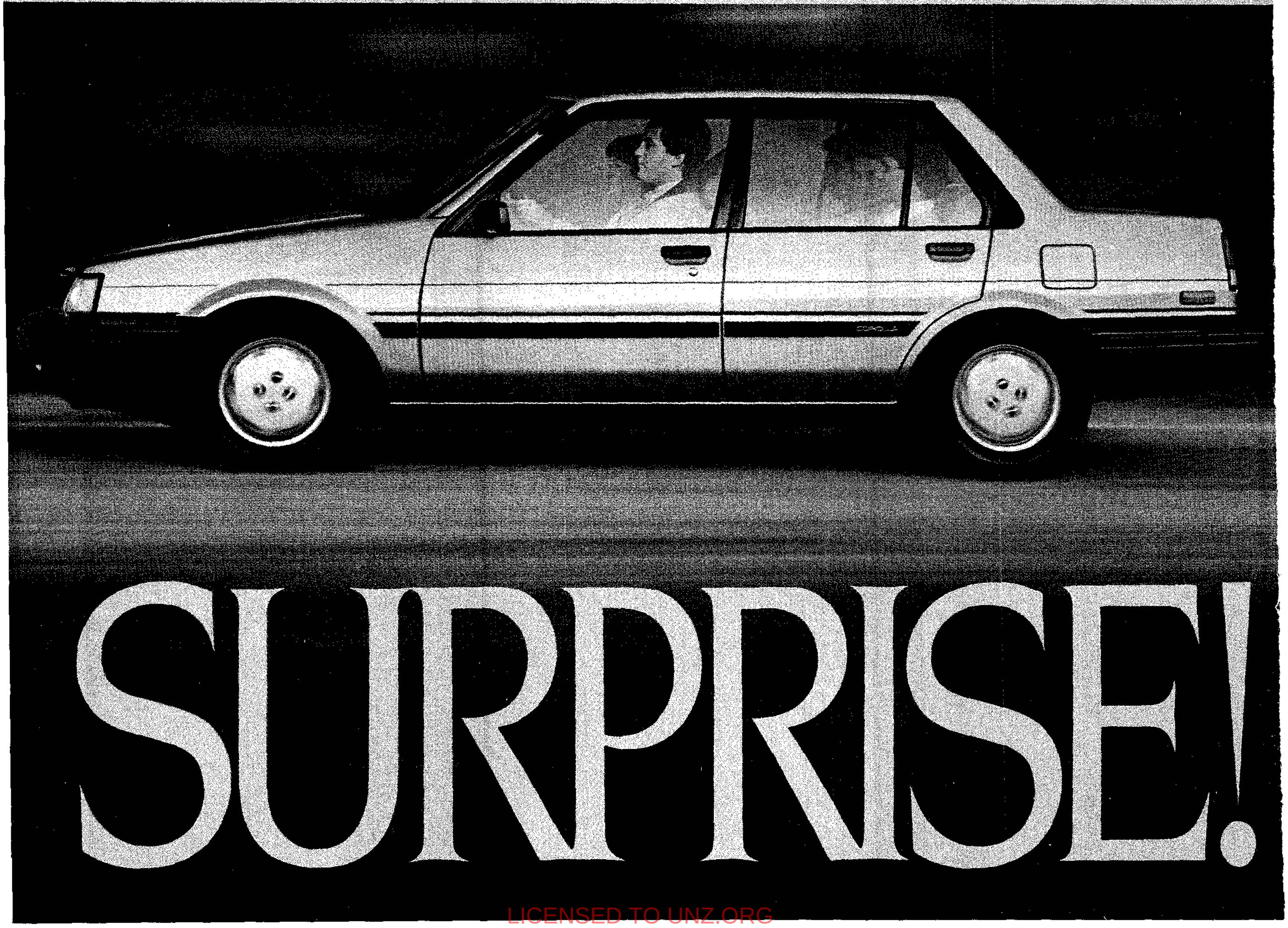
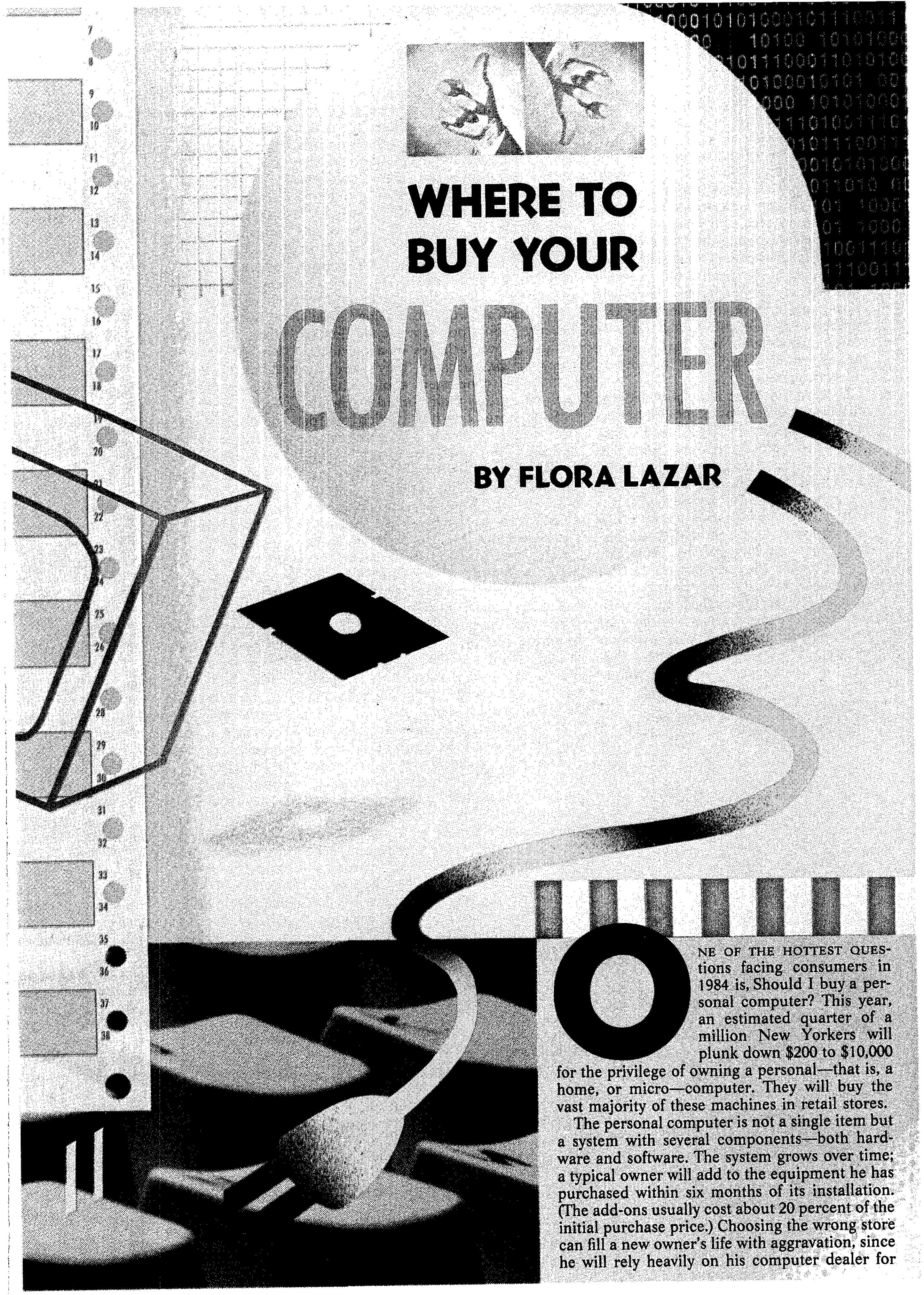




WHERE TO BUY YOUR COMPUTER

BY FLORA LAZAR

ONE OF THE HOTTEST QUESTIONS facing consumers in 1984 is, Should I buy a personal computer? This year, an estimated quarter of a million New Yorkers will plunk down $200 to $10,000 for the privilege of owning a personal—that is, a home, or micro—computer. They will buy the vast majority of these machines in retail stores.

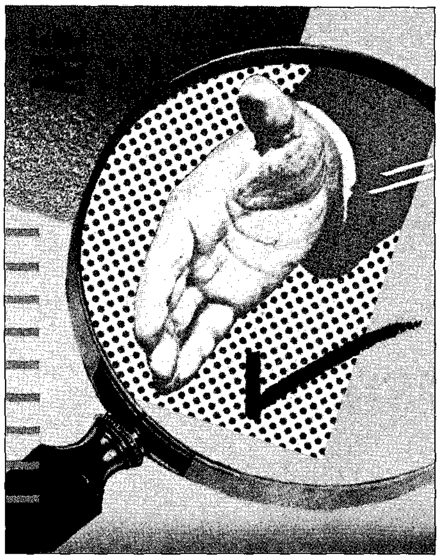
The personal computer is not a single item but a system with several components—both hardware and software. The system grows over time; a typical owner will add to the equipment he has purchased within six months of its installation. (The add-ons usually cost about 20 percent of the initial purchase price.) Choosing the wrong store can fill a new owner's life with aggravation, since he will rely heavily on his computer dealer for

Illustrated by Gene Grief.

installation, training, support—and ultimately for advice on what else to buy.

There are over fifteen computer retailers (stores selling nothing but personal computers) in the city, and the number grows every month. But department stores, camera stores, office-supply stores, bookstores, and video stores also carry personal computers these days, and many mail-order computer-selling companies have sprung up. Another group of sellers—systems houses—are consultants and small dealerships that combine off-the-shelf hardware with customized software packages. (Systems houses usually work with businesses, not consumers.)

To learn more about the quality of the advice handed out by computer sellers in New York City, I visited fifteen shops, posing as a typical young professional in search of a personal computer that could meet my needs as a financial planner and marketing consultant. The results of my expedition were in a few cases heartening and in many cases discouraging. But two guiding principles for the buyer did emerge: (1) Decide *precisely* what you'll use the computer for, and (2) decide whether you're willing to pay list price for a high level of dealer help after the machine's installed, or whether you're willing to forgo that help for the chance to buy at discount.



KNOW THYSELF

MANY PERSONAL computers end up unused or underused. This is because they are inappropriate to the tasks at hand. A customer usually encounters so much hype about the many jobs a computer can do that he (or she) winds up overestimating what the new computer is—realistically—going to be used for.

Computer stores generally make solid, economical recommendations about hardware. But they tend to sell the consumer either too many software packages or packages that are more powerful than what is really needed. I was alarmed to discover how few of the stores I visited gave solid guidance in this critical area. Most salespeople reached, almost reflexively, for a specific software package at the mere mention of a term such as "word processing." That's because their stock was usually limited to just a few packages in a particular category *and* because they were not sufficiently concerned about whether their suggestion really suited my needs.

Most stores I visited carried two or three packages of varying sophistication and price. For word processing, a shop might offer the Bank Street Writer (under $100), WordStar ($495), and MultiMate ($495). Often the simpler, lower-priced software package will suffice; it not only costs less, it's easier to learn and to use. (Sometimes a K-car is a better bet for city driving than a Porsche, which will never get out of first gear.) On the other hand, since you must live within the limits of the package, you'll be out of luck if it is not sophisticated enough. If you are writing a dissertation, for example, you'd better have a word-processing package that provides for the handling of footnotes.

Since staffers are unlikely to spend much time trying to come up with the right software package for you, it's smart to read a good introductory book about personal computers. (Computer magazines offer little help; most are aimed at hobbyists and others who are already relatively familiar with computers.) Personal-computer-users' groups can be helpful, too—even though they cater mostly to the computer owner—for there is usually a kind soul at meetings who is interested in aiding the uninitiated.

By all means, go on your shopping trip armed with as much information as you can pull together about software packages. Even having done that, though, you have a right to expect a certain amount of concerned attention from your salesperson. After all, *you're* the layman; you can hardly be expected to ask all the right questions about the applications of the software a staffer is showing you.

If, for example, you're considering word processing, a good salesperson should ask you the length of your documents, whether they contain special formats such as footnotes, whether they combine text with numeric exhibits (such as financial statements or sales projections), what quality printing you need, and how well you type. Be sure to bring in some typical documents to help the staffer choose the right software for you.

If you need graphics software, your adviser should ask you what *types* of graphs (pie charts, line charts, horizontal or vertical bar charts) you like, how clear the printed output must be, and whether or not you need color. Bring in some samples of your output to show him.

To make a good recommendation for financial planning and forecasting, a staffer should consider the number and complexity of the figures to be crunched, the need to consolidate and process information from different sources, and the need to produce graphics related to the forecasts. You should, of course, provide sample documents.

Before you set out for a store, it's important that you ask yourself these questions:

☐ *Just who is going to use the machine?* You may have to choose between using the computer for your own professional purposes or using it for your kids' education and entertainment. (The terms "home" and "personal" computer imply that the equipment is not often used for business purposes. That's not true. A better term might be "private" computer—a machine designed primarily to be used by one person, unlike the "main-frame" machines, installed in offices, which are used by many. Some personal computers—such as the Wang and the Digital—are meant mainly for business use, whether in a shop or a home office; the equipment and software are designed primarily to perform such tasks as accounting, heavy word processing, graphics production, financial modeling ("what if" analysis to determine the impact of various events, such as changes in interest rates, on financial performance), data-base management (storage of files of information from which the system can retrieve specific types of data, such as the records of all employees earning more than $20,000 a year), and spreadsheet analysis (arrangement of financial information into row and column formats analagous to an accountant's standard ledger sheet). Other personal computers, such as the Atari and the Commodore, are designed for "home" use—for education, entertainment, occasional word processing, and personal-record keeping. All home, or personal, computers are "micro" computers—that is, a microprocessor (a single silicon chip about the size of a thumbnail) is the central brain of each machine.

If you are planning to use your equipment to dash off some office memos or touch up your department's budget in

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the quiet of your home, you'll probably need a system that's compatible with computers used in your office. This will allow you to use the same programs your office does, and to exchange data between computers. But children will find it easier to use the kind of computer they're using in school. For this reason, major hardware and software manufacturers have donated large numbers of computers to educational institutions.

☐ *Exactly what do you want the computer to do?* Hard-core pragmatists commonly turn into dreamers when they hit this stage. Many would have to take a premature retirement to do with the computer all those things they fantasize about doing. Sober up and be reasonable about what you hope to accomplish. If you have never balanced your checkbook, you probably will not start with a computer. A computer will not "help you get organized," if that's what is motivating you. In fact, if you are disorganized, the computer could possibly add to the chaos.

It is equally unlikely that the computer will help you launch a project for which you have not previously made time. The novel you've dreamed of writing will not suddenly take shape once you have access to word processing. And even the most inveterate cook shrinks at the prospect of cataloguing recipes from 25-odd cookbooks, Mom's recipes scratched on faded note cards, and ten years' worth of recipes clipped from the New York *Times.*

Perhaps the best way to force yourself to be realistic is to commit your ideas to paper. Make a list of everything you think you might like to do, and try to rank these tasks in order of importance. Each one will undoubtedly require you to purchase and learn how to operate a different software package. Now ask yourself again, Am I really going to catalogue those recipes or organize my files or write that novel?

EXPECT TO MAKE SACRIFICES

WHEN A SYSTEM HAS to perform several functions, such as word processing, market forecasting, and graphics production, one or two of the applications must assume higher priority than the others. For example, if you need first-rate word processing, you might be steered toward purchasing Wang equipment. But a Wang computer may not give you the graphics choices available with the I.B.M. Personal Computer—which many find difficult to use as a word processor.

Once you have clarified your requirements, a well-informed salesperson can evaluate which ones will be most difficult to satisfy, given the hardware and software on the market. By balancing what you need most with what is available, he (or she) can begin assembling the components of a system.

At this point you will need to focus on software and peripheral attachments. Peripherals—devices such as printers, color graphics screens, and game attachments—are typically added to the basic computer (few computer systems come complete with software and peripheral attachments). For example, a writer will need to start evaluating not only word-processing software but printers to grind out hard copy from text stored in the computer.

Some stores serve both home and office users; other stores concentrate on one type of customer or the other; and most limit their product line to about five brands of personal computers. You are better off going to a dealer who is oriented toward your needs; he or she is more likely to carry products in your price range, with the features you want. (Stores catering to the corporate user, for instance, sometimes do not take single-machine purchasers as seriously as they expect to be taken when they're spending $3,000.)

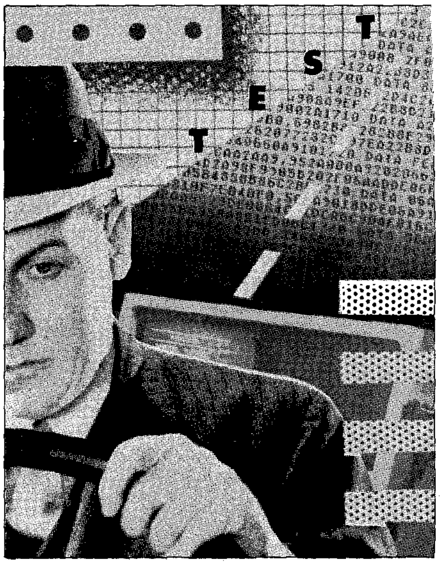
Before you buy a piece of equipment, make sure the store is an *authorized dealer* for the computer you've chosen. Authorized dealers have several advantages over non-authorized dealers:

(1) Authorized dealers are trained in sales and service by the manufacturer and are obligated to maintain certain standards in these areas.

(2) Manufacturers guarantee availability of specific products only to authorized dealers. Unauthorized dealers get their supply of equipment from a network of middlemen, who often operate against the manufacturers' wishes. As a result, their supply of hardware is irregular, if not downright tenuous. A user returning to such a dealer with questions may find that the dealer no longer carries, and is no longer interested in, that product line. The popularity of Apple and I.B.M. personal computers has lured many merchants into selling them on a non-authorized basis. Apple and I.B.M. have both fought to trace and cut off the flow of machines to such dealers.

Stores also limit their lines of software packages—indeed, they tend to carry only the best-selling packages. Some packages run on only one machine—say, the Apple. Other packages are produced in different versions, each designed to run on a different machine (the Apple version, for instance, won't run on an I.B.M.). And there are some packages that, in a single version, run o many "compatible" machines—machines designed to operate like a particular computer (usually the I.B.M. P.C. When one machine is described a "compatible" with another machine, th software and peripherals designed fo the flagship machine will operate on th "compatible" computer. However, 10 percent compatibility between machine is rare. If you're thinking of buying—fo example—an "I.B.M. compatible" computer, make sure that the piece of I.B.M software or the I.B.M. peripheral devic you want will really work on your machine.

As to peripheral attachments, store's product line is often dictated b the compatibility requirements of th hardware and software it carries



PUSH THOSE KEYS YOURSELF

DON'T GO INTO A computer store expecting to "touch and feel" the merchandise. For the most part, you won't be able to see anything in action—unless a staffer takes an interest in you as a hot prospect. The exception: stores that concentrate on selling the lower-cost home computers. Macy's and Leigh's, for example, have many machines with software up and running—but what you usually see are games, games, and more games. Most heavy-discount stores, such as 47 St. Photo, make few provisions for demonstration. Shop at these places only if you know what you want to buy.

The business-oriented computer stores discourage browsing, and few of the machines are loaded with software. The most you'll be able to do is pet a piece of hardware. But if you can collar

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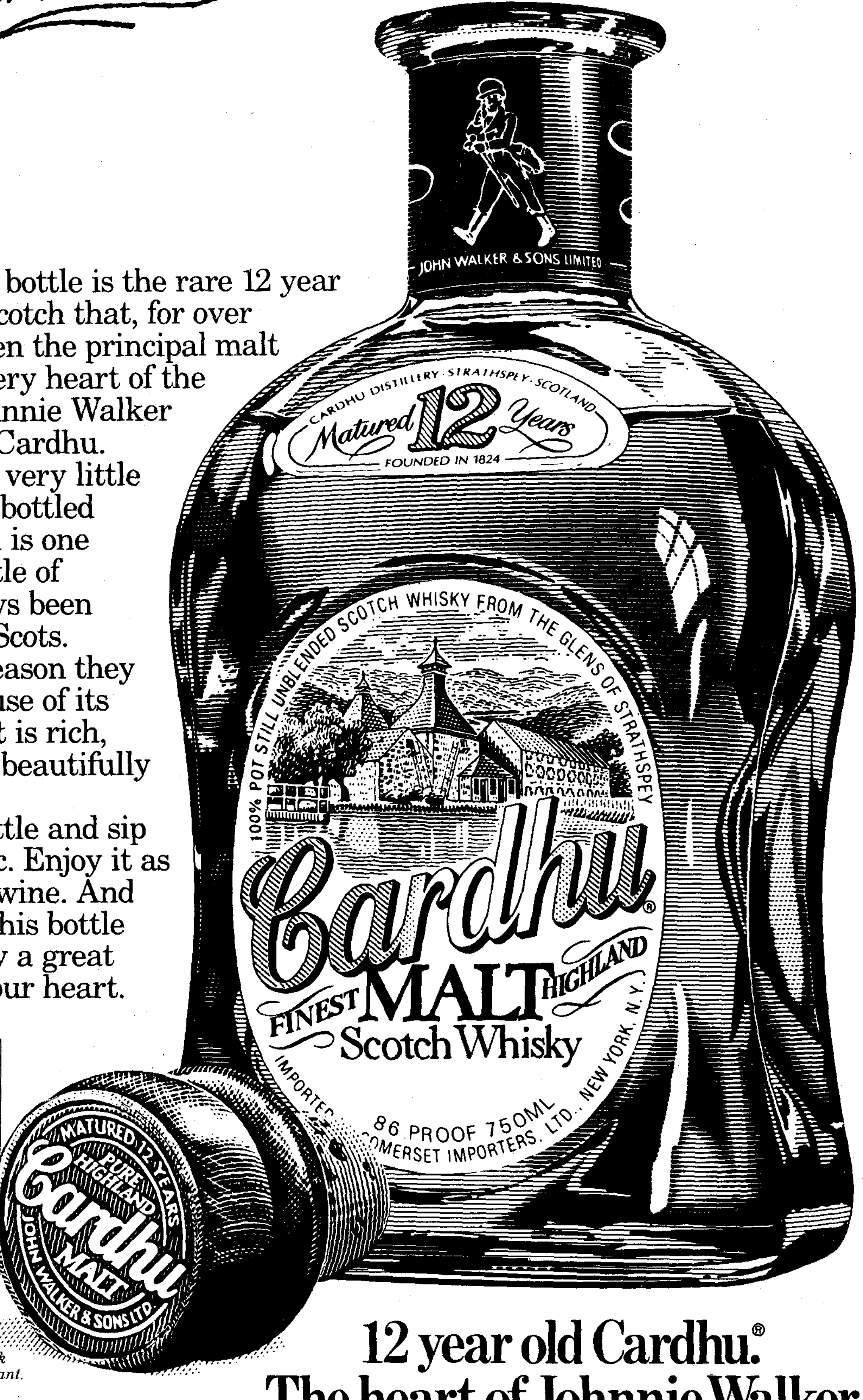
Open a bottle and sip it like rare cognac. Enjoy it as you would a fine wine. And realize that into this bottle we've put not only a great whisky, but also our heart.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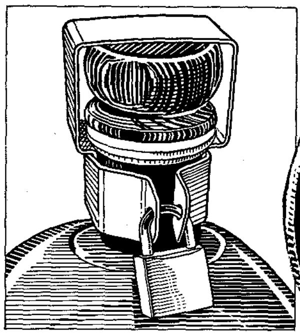

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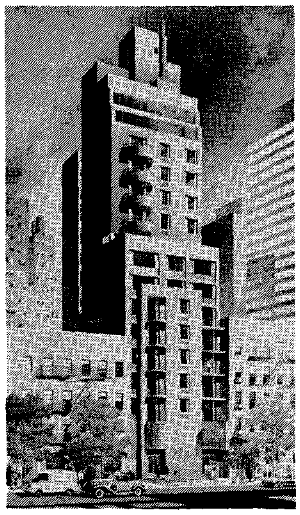
Townhouse 52 *(toun´hous´ fif´tē to͞o´), n,* **1.** With only 25 residences on 12 floors, with a charming exterior that blends with its brownstone neighbors, Townhouse 52 looks and lives like a stately townhouse, instead of just another apartment house. **2.** We're tucked away on East 52nd Street, between 2nd and 3rd Avenues. Our doorman attended lobby is within steps of world-renowned stores, 4-star restaurants...around the corner from one of Manhattan's new corporate centers. **3.** Our typical floor contains only 2 condominiums, providing a degree of privacy very untypical for Manhattan. If you'd like a full floor to yourself, you can have it. Just do what some buyers have done: acquire both of the residences on a floor.

We've redefined Manhattan living.

Our name is a lot like our condominiums: Honest. Appealing. Understated.

Yet, while Townhouse 52 tells you a lot, it doesn't begin to tell all. For example, it doesn't hint at the incredible feeling of privacy knowing you share an entire Manhattan floor with only one other owner (or yourself!). Or the lovely tranquility of the tree-lined street. Or the satisfaction of owning an apartment whose interior has been customized to provide optimal views and living. Or the peace of mind provided by the uniformed doorman and sophisticated TV security.

To appreciate these advantages you have to see Townhouse 52. And when you do, you'll have another name for it: *home.*



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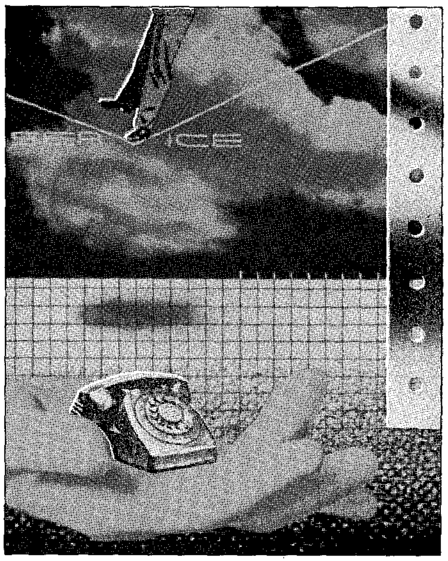
salesperson, you can probably get a demonstration of a specific software package. Some of these stores will let you sit down; at others you'll feel as if you were grabbing a hot dog at your favorite take-out joint.

Most demonstrations are downright boring. Staffers talk too much about irrelevant features while ignoring the fundamental operation of a specific software package. And after ten minutes of watching someone push buttons and make different things appear on the creen, your eyes will start to blur. Don't it politely through a demonstration. Tell the salesperson you'd like to try working the computer yourself. Even in a few minutes, you'll begin to get a feel or the hardware and software. If you're serious about buying, schedule a time when you can come back for some extended work on the computer with that specific software package.

Different machines, after all, have different keyboards, different screen clarity, different speeds of operation, and different storage capacities. In word processing, for example, the feel of the keys and the layout of the keyboard can reduce a nimble typist to hunting and pecking. The fabled I.B.M. P.C., for example, has a keyboard that is poorly laid out for typing (for one thing, the shift key is not in the standard position). The only way to know whether these factors are important for you is to "test-drive" the entire system—hardware and software.

And insist on seeing how the peripherals work as well. If, for example, you are interested in word processing, printers matter as much as the computer itself. Many people insist on the crisp print quality of "letter quality" printers. Others prefer the speed and economy of the less expensive "dot matrix" printers. (Indeed, some buyers even prefer the high-tech look of dot-matrix printing.) And stores have started to push "correspondence quality" printers—devices that take advantage of cheaper, dot-matrix technology but approach the quality of letter-quality printers. For many jobs, correspondence-quality printers are just fine. But don't simply take a salesperson's word that the print quality looks the same as that of more-expensive printers. Insist on taking a look at the samples yourself—only you can judge whether the quality meets your standards.

If graphics is your passion, a demonstration will help you decide between a standard dot-matrix printer capable of producing graphics and a special graphics plotter—a device that draws the shape you want using multicolored pens. Only a demonstration can tell you whether the dot-matrix printer will meet your graphics needs.



DO YOU NEED TO BE SUPPORTED?

SOME DISCOUNT stores and mail-order houses make no apologies for the fact that they provide little in the way of service or support. They emphasize price, and price alone. Full-service computer dealers sell most of their products at suggested list price, but stress the depth of their knowledge in selecting the different hardware and software components, the availability of help in setting up the personal computer, and the advice they give over telephone hot lines. While a home user might be content to spend a Saturday untangling a problem, many office users simply cannot afford the time—they will gladly pay list price for the security of having help available.

Support, though, is like motherhood: Everyone is in favor of it, but not everyone does the job well. The larger stores, such as Computerland, Future Information Systems, the Computer Factory, and Morris Decision Systems, maintain dedicated telephone support staffs that can field questions from users regarding both hardware and software. It's difficult to imagine how frequently small problems can bring the user to a standstill. In other stores, such as Leigh's and the McGraw-Hill Bookstore, all help comes from a salesperson. One may wonder whether most of these staffers will be half as interested in helping an old customer as they are in selling to a new one.

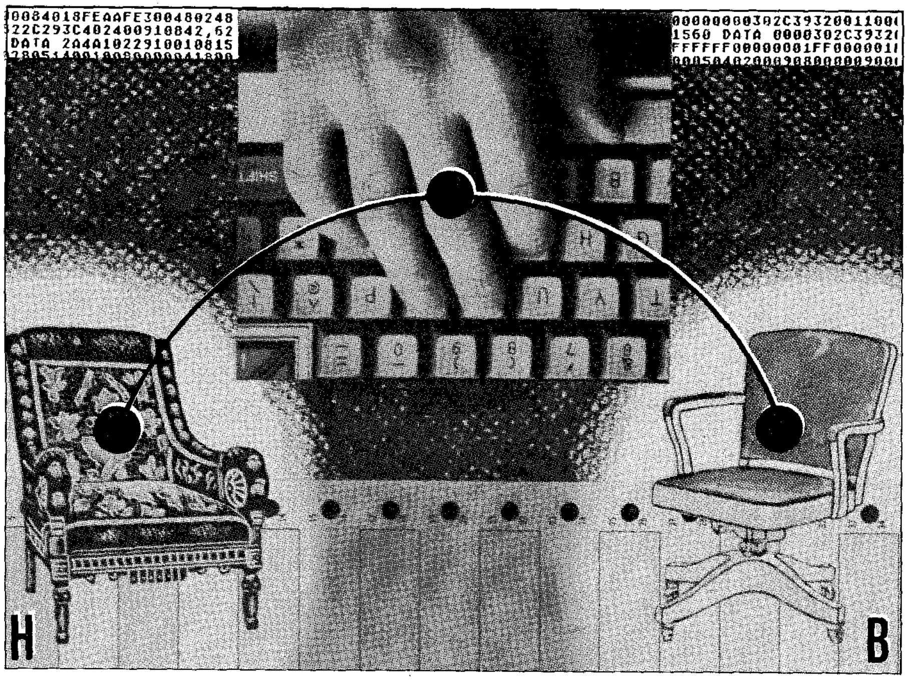
Don't necessarily be deterred by a store's lack of service support if the manufacturer of the computer you've bought provides a toll-free hot line to help customers with the many questions that arise after they've bought their equipment. (Digital and Hewlett-Packard are two companies that have done this.) The advice you'll get by telephone can surpass the quality of the help provided by in-store service representatives. Some software publishers offer this support as well. Software Publishing Corporation, publisher of the very popular P.F.S. series, has gained a well-deserved reputation for effective telephone support.

Full-price stores often brag about the fact that they set up and test the machine before letting it leave the store. But most manufacturers require their authorized dealers to "burn in" the equipment they sell, and of course it is in the stores' own interest to make sure that the machine works properly, since they will have to fix it while it is still under the standard 90-day manufacturer's warranty. Still, it *is* useful to have your hardware burned in, for all of the gadgets necessary to hook up peripherals will therefore be installed and tested, eliminating the most difficult and frustrating part of the hardware installation.

A note about service contracts: Many stores try to sell you a service contract almost before you've settled on a computer. My advice is to resist this pressure. Stores make good money on service contracts, especially because computers are magnificently reliable. Computers have few moving parts; any component that is going to malfunction will probably do so almost immediately, while it is still covered by the manufacturer's warranty. (A salesman at Computerland confessed that of the 50 computer systems he had sold, only two had ever needed repair.) Printers and disc drives, which are mechanical devices, are less reliable. Even these devices, however, are rather rugged.

Many personal-computer users will be better off if they simply pay for a repair in the less than likely event that the machine breaks. The key issue is how long you can afford to be without the computer. For the average home user, downtime of a few days is unimportant. But a small business with its accounting records on the computer could suffer real damage from even a few days' interruption.

Service contracts come in many forms. They are usually written to cover specific equipment, such as the computer or the printer. Contracts can provide for carry-in service or for on-site service. A few stores will guarantee same-day repair, but most simply offer priority over walk-in repairs. It is hard to evaluate the quality of servicing the store is likely to provide. The authorized dealers are under pressure from the manufacturers to maintain certain standards; in practice, though, service can be erratic and unpredictable.



FOR HOME AND BUSINESS

THE COMPUTER STORE AT OLDEN

OBVIOUSLY, EXPERIENCE in selling expensive technical equipment (cameras) has taught Olden that potential purchasers need to deal with patient and knowledgeable staffers. And the employees I encountered at the **Computer Store at Olden** (1265 Broadway, at 32nd Street; 725-1234) were indeed patient and well informed.

The store carries a broad product line, including I.B.M., Digital Equipment Corporation, and Apple computers. Most of the small sales staff, however, have specialized in the Atari, Commodore, and Coleco machines that Olden also carries. I encountered one such salesman during my first visit: As I described the application I was looking for, he quickly realized that my requirements fell outside his area of expertise and introduced me to another salesman, who instantly plugged into my problem. He listened attentively, raised a number of good questions, and ultimately suggested the Columbia computer, an I.B.M.-compatible. The system he proposed represented an economical solution to my problem and contained all of the features I'd probably need.

His recommendation for word processing was equally well considered. He asked enough questions to determine that the software he suggested—MultiMate—would work for me. It's one of the easiest word-processing packages to use, and it contains all of the features needed for most business writing. On my second visit, I drew the same salesman. Since he had more time, he demonstrated the word-processing package and encouraged me to go ahead and try it for myself.

In general, Olden's computer hardware is not as heavily discounted as equipment sold at 47 St. Photo. "We try to play it down the middle in terms of service and price," says manager Ed Maurer. But Olden offers more help than 47 St. in selecting the right system and installing it. Business people eager to delve into special uses for the computer—such as data-base management—can enroll in the evening classes offered free to customers. While these classes do not provide the ideal instructional environment, since five or ten people often share a machine, they will at least give the computer-phobic the confidence to work independently.

Olden will help install (often without charge) a system purchased at the store and will provide new owners with an hour of training. Most users will need more than a single hour of instruction; this free hour can help familiarize buyers with the major features of the system.

Though Olden salespeople are enthusiastic and competent, the store lacks certain institutional mechanisms that help purchasers operate their systems from day to day. Olden has established authorized dealerships for only four kinds of computers—Columbia, Eagle, Canon, and Digital. And once thei equipment is installed, users must depend on salespeople to answer questions. (Only one staffer specializes i business applications.) But if you ca afford to wait for help, you'll probabl find Olden can ease your transition int the world of the personal computer.

The store is open Mondays, Tuesdays Wednesdays, and Fridays 9 A.M. to P.M., Thursdays 10 A.M. to 8 P.M., Saturdays 9 A.M. to 5 P.M., and Sundays 1 A.M. to 5 P.M.

MACY'S COMPUTER STORE

Macy's Compute Store (Heral Square; 695-9483 is oriented mainly toward business customers. (Macy's sells strictly home-oriented machines in a separate section of the store.) But anyone straying into this hectic environment will quickly size the shop up as a place better suited for home-equipment purchasers, whose livelihood does not depend on a computer system. The store does boast a number of services that would appeal to business users, including a professionally trained computer staff. (The shop sells the I.B.M. P.C., the Hyperion, and the Apple.)

To get the most from the shop, business customers must make an appointment. On my first visit, in December (no appointment), an untutored but affable salesman juggled me with a family from New Jersey and a business customer. While the family's little boy toyed with the computer's game-playing device, the salesman loaded the machine with a word-processing package . . . then admitted he did not know how to operate it. He plopped the operational manual in front of me, claiming that I could learn at home, with the manual, in under an hour. Even a seasoned computer user generally needs more than an hour to learn a new package. On a January visit, he again set down the manual and said it was "self-instructing." I met with equal frustration in trying to see a certain graphics package—neither of two salesmen could find it.

I fared much better with a different salesman I met during the first visit. He outlined two sensible options, asked good questions, and suggested I bring in a sample of the research reports I wanted to produce.

Ironically, the frenzied environment at Macy's worked to my advantage on a third visit, in May. Because all of the salespeople were occupied, a genial young man (who turned out to be the

Computer Store's buyer) offered to help ne. His advice and demonstration urned out to be first-rate; indeed, he vas one of the best-informed staffers I ncountered in my search. He asked ophisticated questions about my word-rocessing needs. (How long were my locuments? Did they require unusual ormatting? Did I use footnotes?) He nade an appropriate software sugges-ion that would have saved me $400 over he package most salesmen recom-nended. And (along with other good dvice) he suggested I store my very long locuments on hard discs. They are nuch more expensive than floppy discs, out for the tasks I outlined they would iave been indispensable—and nobody lse had bothered to tell me about them.

Although not everyone at Macy's will e treated to this kind of thoughtful nalysis, if you're lucky enough to tumble across the buyer, or persistent nough in asking for him, you can feel ecure in your choice of systems.

Macy's salespeople double as support staff, answering questions from customers who have already purchased systems. But users will probably find it difficult to pry salespeople from the throngs of hot prospects milling about the store.

Although its provision for ongoing support is not ideal for a professional user with frequent questions, Macy's appears committed to attracting professional users through other services, such as its series of seminars addressing business needs. The store has presented free seminars by many major software manufacturers, such as Dow Jones and MicroPro. Macy's does not install the systems it sells. Instead, the staffers tell customers how to install systems themselves.

The shop is open Mondays, Thursdays, Fridays, and Saturdays 9:45 A.M. to 8:30 P.M., Tuesdays and Wednesdays till 6:30 P.M., and Sundays noon to 5 P.M.

INTERDYNAMICS DATA SYSTEMS

BOTH THOSE WHO are buying a computer for professional use and those who are choosing one for home use will find **Interdynamics Data Systems** (369 Lexington Avenue, at 41st Street; 557-0180) one of the most inviting and helpful computer retailers in the city. The store gives both types of customers serious attention and considered advice—indeed, the sales staff here ranks among the best in the city at helping all first-time buyers decide what equipment best serves their needs.

I.D.S. does not carry comparatively inexpensive home computers, such as Commodore and Atari, but it does sell a full line of Apple hardware and software that can be used for education, games, and household management. (Apple equipment has, of course, also found a welcome home among a wide range of professionals.) The equipment and software choices for home users may be broader at other stores, but home users are treated well at I.D.S. On my two visits, I saw salespeople giving both students and families with children attentive treatment and clear English-language explanations of the Apple system and the recommended software. While the store charges list price for some computers, it sells some in package deals and at discount.

The employees really earned their stripes, however, when they were questioned about professional applications. They were quick to try to establish priorities among the various uses to which I claimed to want to put the computer. For example, one salesman suggested that I choose a graphics package first

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and let that determine the selection of hardware. He correctly noted that selection of the graphics package would affect my decision about which computer to buy, and that my choice of computer would dictate which printer would be most appropriate.

At I.D.S. I was presented with two options, rather than the automatic suggestion that I buy the popular Lotus 1-2-3. My salesman recommended either the Lotus, an integrated package that combines graphics with forecasting and data-base management, or a "stand-alone" graphics package, which does nothing but graphics. Users with elaborate graphics needs often require the power of stand-alone packages; the integrated packages suffice for most other users. My salesman urged me to supply him with copies of the graphics I hoped to produce; this would ensure that the package I selected could, in fact, meet my requirements. Sensible advice.

Unlike staffers at many other stores, I.D.S. people looked behind each of the requirements I described to them. Not content simply to recommend the hottest-selling word-processing package, my salesman told me about all the basic types of word-processing software. And he asked how fast I typed. Speed is critical in making a selection, he said, since fast typists often find it difficult to use packages that take advantage of the computer's special-function keys, which let you perform many functions in a single stroke. That may appeal to slower typists, but those with nimble fingers often prefer packages using letter-stroke commands entered from the standard alphabet on the keyboard.

In Manhattan, I.D.S. provides free installation of all systems except Apple (for which a $25 charge is levied). The store charges $100 to $200 to install equipment in other areas.

Purchasers of systems—hardware *and* software—receive unlimited phone support for one year should problems arise. Those purchasing just software should ask whether I.D.S. can provide support for the package. The store has assigned two people to field inquiries about hardware and one person to answer questions about software; their help is available during normal business hours. I found the software rep to be one of the most well informed and articulate staffers in any of the stores oriented toward retail customers.

I.D.S. gives an additional month of equipment warranty beyond the industry standard of 90 days, and gives Apple-computer buyers a free two-and-a-half-hour class in using their new computer. I.D.S. offers classes ($30 to $200) in VisiCalc, basic programming, Lotus 1-2-3, word processing, and more; you needn't buy at I.D.S. to attend.

The store is open Monday through Friday 10 A.M. to 6 P.M. and Saturdays 11 A.M. to 5 P.M.

THE COMPUTER FACTORY

T**HE Computer Factory** may frustrate you if you expect a lot of attention before you buy your equipment. But if you persist, you'll probably find that the store offers good value for the very competitive prices it charges.

The showroom at 485 Lexington Avenue, near 47th Street (in the concourse of an office building; 687-5000), is crowded and harshly lighted. The setup leaves customers little room to sit comfortably at any of the computers on display. In fact, even after I persuaded a saleswoman to let me try some software, I was continually jostled by other customers. The Computer Factory has alleviated this problem, to some extent, in two sleek new stores (2 Broadway, near Bowling Green, 344-0733; and 11 West 52nd Street, 664-0170).

The Computer Factory sells I.B.M. and Compaq machines, as well as Apple computers. Business users will find most of the software they need right in the store. The Computer Factory also operates a separate store nearby (150 East 47th Street; 687-5000), which sells other types of software, including educational and games software.

In the past several years, the Computer Factory has achieved a reputation for aggressive pricing of its equipment—mostly by bundling hardware and software together and selling them as a system costing less than the price of the components when they're purchased separately. Software is discounted about 10 percent, says Bill Flaxman, manager of the Lexington Avenue store. The Computer Factory is an authorized dealer for all of the products it sells.

The product line is extensive, and the prices are good. But the quality of the sales help failed to impress me. On my first visit, in December, I found it hard to catch any staffer's attention, even in such small quarters. When I finally landed some help and explained that I was looking for a machine for word processing, the saleswoman steered me to an I.B.M.-compatible Chameleon Plus and the Perfect Writer word-processing package. This appeared at first blush to be a reasonable suggestion, given what I had told her. But instead of probing my requirements further or suggesting that I try out the keyboard, she slapped down a 378-page manual and told me to "glance at it." Apparently this was how I was supposed to determine if the system was what I needed.

I had to pressure her to let me si down and play with the keyboard. She finally loaded the machine with the word-processing software. Then she abandoned me for another customer Just after she'd departed, a strange message began blipping across the screen—she had loaded the disc improperly. On my second visit, in January, I drew her again, and found her better informed about the prices of the various pieces of hardware and software than about what they did.

At last, in May, I was waited on by an eager and reasonably well informed salesman—the store's assistant manager. He outlined two options (an Apple system and an I.B.M. system), pointing out that the two differ in the speed and efficiency with which they perform but not in the variety of tasks they can do. (I would concur.) But once I told him I could afford the additional $2,500 that an I.B.M. system costs, he fell into the common trap of recommending Lotus 1-2-3 and MultiMate without sufficient probing of my needs. He asked no questions about the types of graphs or text formatting I needed. He conducted a decent demonstration of the Lotus package, but did not make it clear that it did not offer all the capability I needed. It took a great deal of insisting on my part ("What *are* my graphics options?") before he raised the possibility of a special stand-alone graphics package—and he didn't know of any offhand. I found this gap in his knowledge distressing, since business graphics constitute an important use of personal computers.

The Computer Factory goes a little further than most stores in helping users get started once they have purchased their equipment. Although the store charges a modest fee (about $90) for installing a system, hardware purchasers receive two hours of free training. And there are full-time people (four at the Lexington Avenue store, and one at each of the other locations) available Monday through Friday from 10 A.M. to 6 P.M. to solve the problems that often arise. The help hot line and in-store support are available to purchasers of entire systems and to those who purchase only software at the Computer Factory. This support staff is large compared with those in most home-oriented stores, and moderate-size in relation to the support staffs of business-computer stores. The Computer Factory also offers a host of half-day courses ($100 to $200), which it holds in its own training facilities. Subjects include an introduction to computers, word processing, and operating Lotus 1-2-3.

The midtown stores are open Monday through Friday 9 A.M. to 6 P.M. and Saturdays 11 A.M. to 5 P.M. The Broadway store is open Monday through Friday 8:30 A.M. to 5:30 P.M.

47 ST. PHOTO

THE FOLKS WHO made 47th Street famous by selling cameras are doing it again with personal computers. And the same rules apply: The prices are low, but don't expect glamour.

I visited **47 St. Photo**'s main store, at 67 West 47th Street (260-4410), at lunchtime in December, but barely got in the door. From amid the crush a hand reached out with a card listing the address of the computer center at 115 West 45th Street (260-4410). I was surprised to find this shop rather navigable, even during the lunch hour.

47 St. Photo makes its money "moving boxes." (Prices can be 10 percent to 50 percent lower than those charged at conventional retail stores.) "Anyone for T.I.?" salesmen were yelling, referring to a special sale on Texas Instruments' discounted 99/4A personal computer. Yet the salespeople are knowledgeable. Ask questions and they've usually got the answer—and an intelligent answer.

On my first visit, for example, I heard customers with "interface" problems get the right advice about which gadgetry they should use to hook up a specific personal computer to a specific printer. And I got savvy recommendations when I asked questions about my own requirements. "The Franklin claims to be completely compatible with the Apple," I said. "But which is better?" "That depends," the salesman told me. "If you are going to use the programs that come with the Franklin, then it's a great deal. Otherwise, I'd go with the Apple; not everything is guaranteed to run on the Franklin." The response to my question about a printer was also sensible. "Are you going to use it for home or office?" he asked. "For heavy use? Does it have to be fast?" His suggestion of a Juki printer (now $449) was a good one.

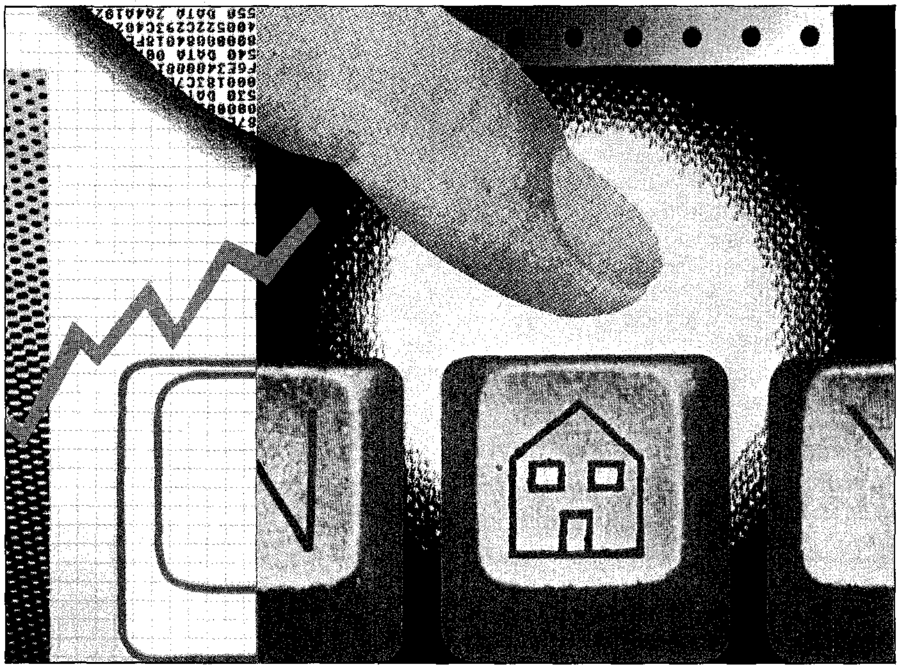
Of course, the pace is fast, and there is rarely an opportunity to ask two questions in a row. But even so, there can be a semblance of politeness. "Excuse me, sir," I heard a salesman chide an impatient customer, "but this gentleman was in line in front of you."

This store carries a much larger array of equipment than do most retail stores. But you won't be able to see most equipment demonstrated. Among the computers sold are I.B.M., Compaq, Kaypro, Franklin, Epson, Columbia, Apple, and Commodore. There is also a wide range of peripheral hardware (printers, monitors, disc drives, etc.).

47 St. is not an authorized dealer for I.B.M., Compaq, or Apple. It gets this inventory not from the manufacturers but from resellers.

Surprisingly enough, given the discount prices, 47 St. Photo has a staff of five to repair the equipment *and* answer in-person or telephone questions (there's a special hot-line number). There are no classes, though, and there's no free installation. The store will repair or replace defective products within 90 days or some other appropriate warranty period; 90 days of on-site service are included with the I.B.M. P.C. system.

Both stores are open Monday through Thursday 9 A.M. to 6 P.M., Fridays till 2 P.M., and Sundays 10 A.M. to 4 P.M.



FOR THE HOME

WILLOUGHBY'S

At **Willoughby's** (110 West 32nd Street; 790-1827), low- to moderate-priced computers dominate the product line. Willoughby's sells and is an authorized dealer for the inexpensive machines manufactured by Atari and Commodore, as well as moderately priced machines made by Epson, Kaypro, Franklin, and Panasonic. Although the store sells some more expensive office computers, such as I.B.M., Digital, and the I.B.M.-compatible Compaq, it is not an authorized dealer for such equipment.

On my first visit, in January, I told a tired salesman I needed a word processor; he steered me to the Commodore 64, murmuring that his boss gets angry if he strays from the center of the store, where the cash register is. I stumped him entirely when I asked for a business graphics package—a common request. Most staffers at computer stores know the names of at least one or two packages; this man had to resort to a software catalogue, which he pored over until he located a package. Using a catalogue can help provide a starting point for the uninitiated or for anyone trying to locate very specialized types of software. But a graphics package is not particularly specialized; a salesman should not be wet behind the ears.

Nor is the store really prepared to offer the kind of demonstrations that buyers of professional equipment expect. I asked for a demonstration of the popular Compaq computer. The machine, nestled in a corner, bore a large sign instructing the purchaser to get a clerk. But neither of the salespeople I encountered could demonstrate how the machine operated; each suggested that I ask the manager to show me how it worked.

I had as much difficulty on a second January visit. This time, I had specific questions about the Compaq computer. But the salesman I met could not answer many of my questions about the machine or about some of the popular software most appropriate for professional use. For example, he had never heard of MultiMate, one of the best-selling word-processing packages on the market. I don't expect an employee to know every package sold in his store, but he *should* be able to refer a customer to someone with greater expertise. When my salesman tried to locate someone to help me, he met with no success. Eventually he told me to come back when the manager was there.

On a third visit—this month—I was waited on by my original salesman. This time, I found him more eager to help, and his advice was better as well. He delved somewhat into my word-processing requirements ("Will you want to produce graphs on the same page as text? How long are your documents?"), and he warned me away from paying a $1,500 premium for a faster letter-quality printer than I might have needed for my documents. He recommended and demonstrated the Epson system—which probably could have handled most of my requirements. However, it took him a while to see that my forecasting needs called for a spreadsheet, and he again fell short in the area of graphics. I had to persist to determine whether the system would produce the variety of graphs I needed.

As a discounter, Willoughby's has an installation policy that varies with each purchase. The store will install some of the more complicated systems free. The sales staff and a service manager answer owners' questions.

The store is open Mondays, Tuesdays, Wednesdays, and Fridays 9 A.M. to 7 P.M., Thursdays till 8 P.M., Saturdays till 6:30 P.M., Sundays 10:30 A.M. to 5:30 P.M.

LEIGH'S COMPUTERS

Leigh's Computers (212 East 85th Street; 879-6257) is definitely a neighborhood store: tiny and cluttered and often crowded. But the staffers are friendly and knowledgeable.

The emphasis is on home computers: Leigh's sells Ataris and Apple-compatible Franklins and is an authorized dealer for both. It also sells software for Apples and Franklins, as well as software for the Commodore.

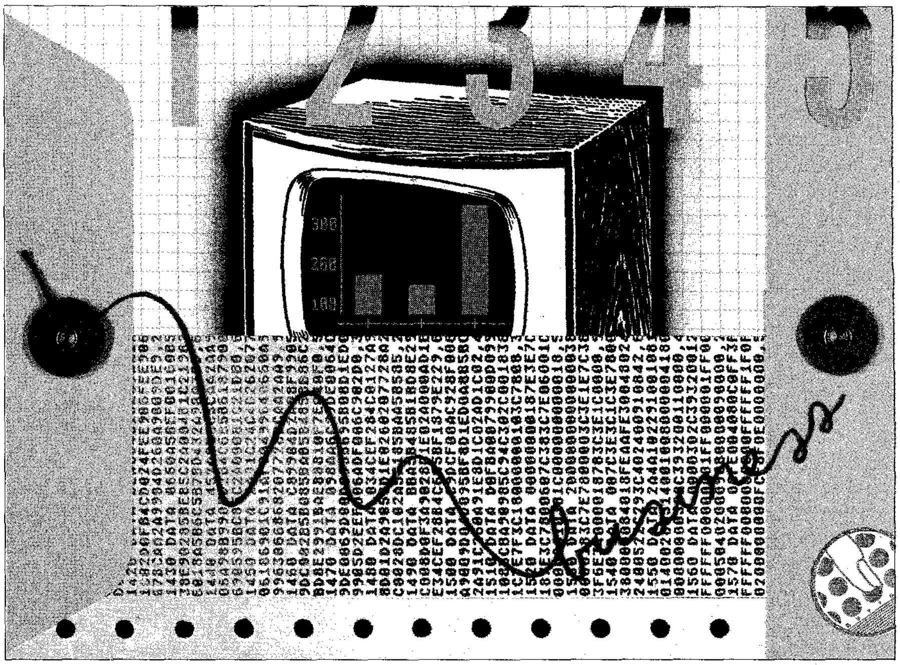
At Leigh's I was given better advice than I got at some of the bigger, more polished stores. My saleswoman immediately asked what I planned to use a personal computer for. She recommended a Franklin Ace—and that was a wise choice, given my word-processing and market-forecasting needs. She explained that the word-processing and spreadsheet programs could perform all of the basic functions I was looking for. Since these software packages were included in the $1,000 price of the hardware, the solution was even more sensible for me.

My saleswoman's explanation of the computer's features was down-to-earth and useful. She never mentioned bytes, RAM, ROM, or any other technical jargon. She also offered a demonstration of all of the recommended software, and that helped confirm that this system could perform the applications I wanted it to perform. For a more detailed demonstration, she suggested that I come back when the store was less crowded. (The few computers that are set up are often occupied—frequently by a customer under the age of fourteen. Also, because of the space limitations, many peripheral pieces of equipment, such as printers, are not set up for demonstration.)

Leigh's will deliver and set up computer systems in the neighborhood free of charge. It will teach its new customers how to use the computer. And it encourages customers to drop in as needed for help. (Unfortunately, this means that the staff people wear two hats—sales and support.) Although the store does not offer formal classes, its staff will provide free training in the store for customers who have purchased entire systems. Leigh's charges between $20 and $50 an hour to train customers who purchase only software.

The store's products sell at a 10 percent discount, and there are occasional bundled special packages of hardware and software. Buyers of home-computer systems might well find that the friendly, courteous salespeople make this store—crowded though it is—worth going out of their neighborhood to visit.

The store is open Mondays, Tuesdays, Wednesdays, and Fridays 10 A.M. to 7 P.M., Thursdays till 8:30 P.M., and Saturdays till 6 P.M.



STRICTLY FOR BUSINESS

FUTURE INFORMATION SYSTEMS

Future Information Systems (95 Trinity Place, 732-3905; and 52 East 53rd Street, 751-7888) carries—and is an authorized dealer for—many of the popular higher-priced, higher-performance computers, such as I.B.M., Apple, Wang, Hewlett-Packard, and Compaq. Most of the higher-cost products are sold at list price, though the stores offer some special package deals in which specific hardware and software are bundled together at reduced prices.

The software, too, is geared mainly to the professional user; beyond word-processing packages, home users are unlikely to find much they can use. Off-the-street shoppers are neither courted nor eschewed; it is possible to wander about for fifteen minutes without being graced by the attention of a salesman.

My experience at the Trinity Place

store showed, more clearly than at any other store, how variable the quality of the staff can be. If I'd taken the advice of the saleswoman on my first visit, in January, I'd have spent at least $1,500 too much simply to produce the graphics I claimed to need. Although some people who want high-precision color graphics must buy a graphics plotter, a standard dot-matrix printer (which many people ordinarily purchase with their hardware) will suffice for most black-and-white graphics. My saleswoman never told me this. As soon as I mentioned graphics, she quickly recommended a six-pen plotter. (A two-pen plotter, which costs about $600 less, can also produce graphs in six colors. To use it, I'd need to change pens after every two colors—a process that many find slow and cumbersome—but some users willingly accept this limitation to save money. My saleswoman implied that a two-pen plotter could produce graphs in only two colors.)

I was particularly eager to get a better feel for the differences between the pioneering electronic spreadsheet package VisiCalc and a more recent product, Lotus 1-2-3. Lotus contains a spreadsheet, a data-base management system, and graphics capability in the same package; the more primitive VisiCalc offers only a spreadsheet. My saleswoman, however, considered this major difference nothing more than "that between buying a 1983 model car rather than a 1982."

I did, finally, get a solid demonstration of a word-processing package. But it took persistence. My saleswoman admitted that she didn't know the package—that in fact she hadn't had the chance to learn *any* packages in several months because of the pressures of selling and paperwork. *And* she explained that no one else in the store could pinch-hit, because she might lose the sale. But, after two visits and some maneuvering, I found another salesman who provided a very competent demonstration of the word-processing package MultiMate. Although he did not probe deeply into my particular needs, he was well versed in the package's features and responded accurately to my questions.

I fared best in a May visit. This time the manager waited on me, and even with several interruptions he conducted a good demonstration of some of Lotus 1-2-3's forecasting and graphics capabilities. Indeed, he was one of the few salespeople anywhere who actually printed some copy on a special "correspondence quality" printer for me so I could determine whether the print quality satisfied me. Unfortunately, he did not show much imagination in his software recommendations: I would have felt more comfortable if he had asked me some basic questions (about the types of graphs I needed and about the length and formatting of my documents) before recommending Lotus 1-2-3 and MultiMate.

The spottiness of the retail-sales help should not obscure the fact that Future Information Systems offers some valuable services to customers. (Most of these services are aimed at the professional market.) The store's training center, located in the downtown building, is staffed by five people and equipped with enough computers for hands-on instruction. It offers courses in the use of spreadsheets, data bases, word processors, graphics, and communications hardware and software. Most classes are held during the day and cost between $95 and $125.

The five training staffers also double as the stores' hot-line support. Customers purchasing only software will be given an hour of free help, after which they'll be billed for inquiries. Both stores install computers free of charge if

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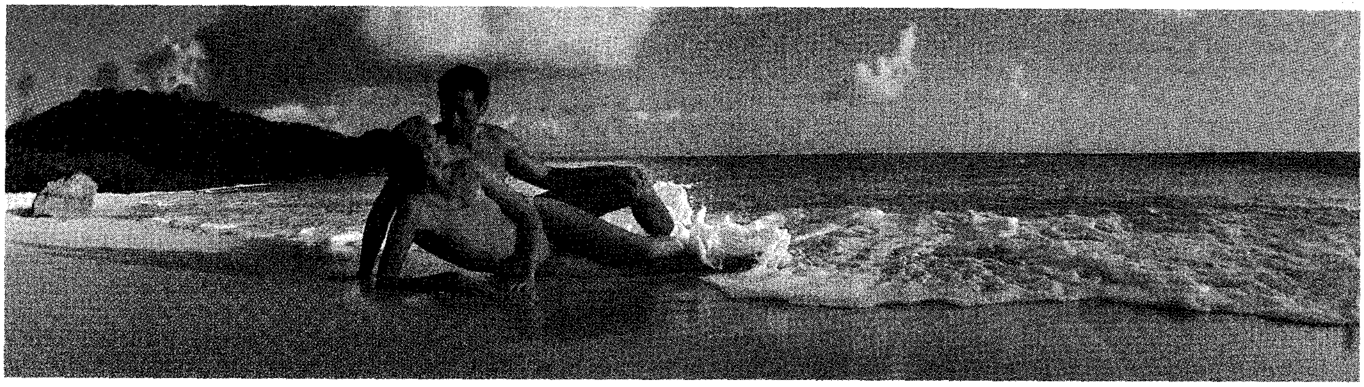

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they have not been subject to discount, and charges $75 to install systems that have been discounted.

The stores are open Monday through Friday 8:30 A.M. to 5:30 P.M.; the 53rd Street store is also open Saturdays 11 A.M. to 4 P.M.

MORRIS DECISION SYSTEMS

Morris Decision Systems (70 Pine Street, 742-9590; and 711 Third Avenue, near 44th Street, 687-5970) makes no bones about its mission: to serve business users exclusively. Its product line comprises the more expensive business-oriented machines from such manufacturers as Apple, Compaq, Grid Systems, Hewlett-Packard, and I.B.M. Its software is entirely for business users, with emphasis on "decision support" such as modeling and financial planning, rather than traditional back-office tasks such as accounting. Indeed, its vice-president for marketing and sales, Roger Williams, says that the store concentrates on Fortune 1000 companies and is not interested in the usual walk-in retail customer.

That lack of interest was evident when I visited the Pine Street store, in January, as an independent marketing consultant looking for a personal-computer system. The store was almost empty, but no one hurried to help me. I buttonholed a dozy employee working at a machine and asked for help in selecting a computer to produce the marketing analyses that my firm wrote. "Word processing's not my field," he said, and disappeared into a cubicle in the back. He returned a few minutes later, bearing the business card of a saleswoman, but told me she was busy—I should come back at another time.

It took me another two visits to Pine Street before—in May—I finally got to talk with a staffer. She reiterated that the store likes to work by appointment only, but did spend about half an hour with me. During that time she offered some solid advice based on good questions about the types and quality of graphs I produced and the formatting of my documents. Clearly she had developed a detailed knowledge of many software packages, and she knew how to match a customer's needs with packaged products on the market.

Don't go to Morris as a private citizen or even as a small-shop keeper. You are much more likely to get a warm welcome if you are an executive of a major corporation and are considering equipping an entire department with personal computers. The specialized staff members in Morris's Applications Development Group will help companies tailor the hardware and software to their particular needs. Many staffers have established ongoing relationships with the customers, and work at a customer's location.

Because of its corporate focus, Morris cannot easily be described as either a list-price seller or a discounter. It will negotiate individual deals with companies (such arrangements usually include several computer systems, installation, training, and ongoing support). Morris gives courses for executives in data-base management, financial modeling, spreadsheets, and communications.

The stores are open Monday through Friday 9 A.M. to 6 P.M.

PARK PLAZA COMPUTER CENTER

Park Plaza Computer Center sells most of its home computers, such as Commodore, Atari, Epson, Franklin, and Coleco, through its outlet in the F.A.O. Schwarz toy store (745 Fifth Avenue, at 58th Street; 644-9465). Its other four stores (127 John Street, 344-5151; 104 East 23rd Street, 505-8200; 21 West 58th Street, 759-5820; and 2114 Broadway, at 74th Street, 595-5353) carry largely big-ticket professional computers such as Digital and Hewlett-Packard. I visited the shops at 23rd Street and 58th Street.

Since Park Plaza sells its machines at full price and carries hardware that can cost over $10,000, I expected to find its salespeople far more knowledgeable than they proved to be. Certainly they were polite and attentive. When I visited the 58th Street store, in December, its manager devoted a full hour to advising me on two systems—the Digital as well as the lower-priced, easy-to-use Epson system. (The latter seemed a good choice, given what I had presented to him as my needs.) He refrained from taking calls or seeing other customers during the hour. In my first visit to the 23rd Street store, also in December, salespeople were also attentive.

Friendliness, however, could not make up for the fact that at the 23rd Street store, on my first visit, the two salespeople with whom I talked noticeably lacked information about the equipment and software about which they were advising me. They had knee-jerk responses to what I'd described, rather vaguely, as my requirements; they did little probing. They assumed, without question, that the packages they instantly recommended contained all of the features I would want. (They were wrong.) No one, for example, asked me what types of graphs I desired to produce, and every salesman assumed I'd need an expensive letter-quality printer.

When I asked for a demonstration, a salesman at the 58th Street store was unable to let me see the package he'd recommended because there was no copy of the program in the store. He did, however, arrange a demonstration by a "specialist" at the 23rd Street store.

These elaborate arrangements having been made, I expected a smooth and polished pitch. But it took the salesman half an hour to uncrate and set up the equipment—as if this were the first time he'd had to face this request. And his demonstration amounted to nothing more than a chaperoned session with the self-paced tutorial disc that the store supplies at the buyer's request. Such a tutorial is designed to teach not *what* a package can do but rather *how* it operates. (For example: "Push button to display this graph.") Worse yet, the "specialist," struggling through what should have been a routine demonstration, could not even show how the popular Lotus 1-2-3 package could print hard-copy charts, as opposed to merely displaying them on the screen. Later, therefore, I returned to the 23rd Street store for another demonstration. However, the manager claimed he could not show me how this highly demanded package worked because he did not have a compatible machine set up. Yet another visit—in May—reconfirmed earlier findings.

Park Plaza does deserve points for willingness to accommodate the customer. A salesman at 23rd Street offered to let me spend some time there while trying to learn new packages; as questions arose, he suggested, I could get some quick answers from an available salesperson. He even offered to let me use the store's facilities if I ever needed to meet a client and have access to a computer. However, given the inadequacy of the sales support I encountered and the apparent unavailability of equipment for demonstration purposes, it seems questionable whether the store can really fulfill these promises.

Although Park Plaza may not be the place for wobbly-kneed consumers requiring a good deal of hand-holding, it does offer several services that professional users will find helpful. Park Plaza has three resident software experts whose sole function is to field questions from customers who have purchased systems. Store personnel will install a system free of charge and will provide an hour's free instruction on the basics of computer operation. For further training, Park Plaza offers a variety of classes ranging from basic computer literacy to more-advanced topics. Most have a modest price tag (less than $100) for four to six hours of hands-on instruction. Park Plaza stores are authorized dealers for most of the computers they carry—but not for the I.B.M. or the Apple.

The store on 23rd Street is open Monday through Friday 9 A.M. to 7 P.M. and Saturdays 10 A.M. to 4 P.M. The 58th Street, John Street, and Broadway stores are open Monday through Friday 9 A.M. to 6 P.M.

COMPUTERLAND

Computerland is the world's largest chain of computer stores. The stores are franchises—each one individually owned—and therefore the Computerland name does not guarantee quality from store to store. However, the two Manhattan Computerlands are under the same ownership—and both deserve high marks on most counts.

I visited the store at 58 West 44th Street (840-3223) in December and the store at 83 Maiden Lane (952-1100) twice—in February and in May. These may be New York's best-organized stores. At 44th Street, customers sign in at the door in order to be waited on; this eliminates the tension of competing for a salesperson. This store has seven staffers, so the wait is usually short (though at lunchtime you may have a wait as long as 30 minutes). Waits are short at the Maiden Lane store too.

The three salesmen I encountered during these visits were young, well groomed, and knowledgeable about their stock. But their advice on a system that would perform the operations I needed was—like that at most other stores—only mediocre. And my salesman at 44th Street admitted that his knowledge of industry-specific business applications was limited: When I asked him to recommend a software package for running a real-estate company, for example, he confessed, "We don't get into that kind of application." I fared much better when I asked him questions on general-purpose business software (such as forecasting and word processing) used in a variety of industries.

Computerland's flagship products are the I.B.M. P.C. and the Apple. The stores also carry hardware from Compaq and I.T.T. Both stores are authorized dealers for all of the products they sell. Prices are list (but there are corporate and volume discounts and occasional specials). The stores' avowed target is small-business people, but I saw salesmen advising several purchasers from major corporations.

Most of the action is around the I.B.M. Portable P.C. and its look-alike, the Compaq. When I asked my first salesman about the Apple IIe, he directed me to the Apple IIe deal that was advertised in the front of the store—but did not offer to explain the computer's features or demonstrate it for me.

On my first visit to the Maiden Lane store, my salesman recommended an Apple Macintosh. The product had just been released, and he was flush with the industry's enthusiasm for it. He extolled its virtues, and his knowledge of the machine was solid. Unfortunately, he did not look closely enough at my intended uses to realize that the Macintosh did not have enough storage capacity for my needs, nor did it have an available letter-quality printer. Again, Computerland proved itself strong on product knowledge but weak on understanding some basic user requirements.

My second visit to Maiden Lane confirmed earlier impressions. The store's manager spent the initial fifteen minutes talking about leasing versus buying and the next fifteen minutes showing me the insides of various printers. He focused almost exclusively on the hardware, virtually overlooking what software I might need. He asked nothing about the reports I wanted to produce except how long they were, and he had little interest in my forecasting or graphics needs. Apparently he assumed I needed Lotus 1-2-3 for forecasting and graphics and MultiMate for word processing, ignoring the possibility that I might need a sophisticated graphics package, and that I might fare equally well with a less expensive word processor.

Computerland wants its customers to play on the keyboard, although only after a salesman has had the opportunity to demonstrate the product. There *are* a rather large number of computers on the floor—but serious shoppers should not visit at lunchtime.

Like the other full-service dealers, Computerland will assemble a complete computer system and "burn it in" before handing it over to the customer. Customers are encouraged to carry out their purchases, although the stores will send a service technician to set up the unit for about $100. This service includes a very short orientation covering the basics: turning the system on, preparing discs for use, copying discs, etc.

To justify the list prices, the stores give customers extra support—including a telephone hot line for questions about hardware and software. Five people staff the phones Monday through Friday from 9 A.M. to 6 P.M.

Computerland runs training courses (two to eight hours long, $75 to $250) designed to teach specific software packages, such as Lotus 1-2-3, MultiMate, and dBase II.

The 44th Street store is open Monday through Friday 10 A.M. to 6 P.M.; the Maiden Lane store is open Monday through Friday 9:30 A.M. to 5:30 P.M.

COMPUTER SOURCE

Computer Source (35 West 44th Street; 764-8955), located almost directly across the street from Computerland, is about the same size as Computerland, but there are fewer salespeople (four). On my first visit, in December, my salesman was continually answering the telephone while talking to me; on a second visit, in April, one salesman abandoned me and a second slipped away several times, for some unexplained reason.

The technique seems to be to sell I.B.M.-compatibles. My first salesman immediately led me to the Eagle Personal Computer and explained all of its technical features, advising me that it was more machine for the money than the I.B.M. I was told about operating systems, bytes, pixels, function keys, and formatted and unformatted disc storage. But the man never offered to demonstrate the tasks the computer could perform, not even when he was discussing the word-processing software that comes with the Eagle P.C. He didn't even take the hint when I started pushing keys and trying to make things happen on the screen.

The startling fact is, he never asked me what I intended to do with the computer. "But how do I know this is the right one for me?" I asked, after I'd listened to his Eagle pitch for fifteen minutes. "What about those other computers?" "Investigate your needs further," he counseled in a condescending tone. He told me to pick up a copy of a *Money*-magazine supplement on how to buy a personal computer. "Otherwise," he said, "you won't understand what I'm talking about." Case closed.

During my April visit, another salesman went through a similar routine—extolling the I.B.M.-compatible Columbia. He, too, focused on the machine rather than how the machine and the appropriate software work together. But at least he spoke English, rather than computerese; even if he did dwell too much on hardware, at least he was more willing—and better able—to explain the features of the system than the first staffer had been. He even suggested a piece of software—Alpha Data Base Manager II—that can merge information from separate word-processing and spreadsheet packages. That made sense.

But his solution to my market-forecasting needs seemed unworkable to me. He suggested that the Alpha package could perform all of the "what if" analyses that spreadsheets do so effortlessly. ("What will happen to sales if the price of a product increases by $2?") Now, while the Alpha Data Base does allow you to do some basic arithmetic calculations, spreadsheets are a far better choice for "what if" analyses.

Computer Source is not generally known as a discounter (it prefers to compete on the strength of its service), but it occasionally offers specials on specific equipment. Its product line includes I.B.M., Columbia, Corona, Eagle, and Epson. The store is an authorized dealer for all of this equipment except the I.B.M. line. The store will install a customer's system for $100.

A variety of courses (about $100 for six hours) are offered on topics such as word processing, spreadsheets, and data bases. Purchasers of systems get several hours of free training, in their home or office, on most of the packages the store sells. This could be quite valuable to businesses training several people. But it's best to check the component costs—hardware and software—of the system by comparison shopping, to be sure the cost of the "free" training has not been bundled into the system's price.

During store hours, Computer Source's customers can call a support hot line, staffed by four people, for help with problems. These staffers double as salespeople, though, and therefore may not be readily available.

The store is open Monday through Friday 9 A.M. to 8 P.M. and Saturdays 10 A.M. to 5 P.M.

THE MCGRAW-HILL BOOKSTORE

THE **McGraw-Hill Bookstore** (1221 Avenue of the Americas, near 49th Street; 512-6230) is definitely more of a computer-*book* store than a computer store. It is an authorized dealer for the computer lines it carries: Apple, Hewlett-Packard, and Panasonic. The store sells at list price. In addition to the full range of professionally oriented software sold for these machines, the bookstore also carries software (but not hardware) for I.B.M. and I.B.M.-compatible computers.

The store is organized around its computers: There is a Hewlett-Packard area, an Apple area, and a Panasonic area. This is not a good idea—it forces the customer to decide before he does his shopping which computer he is interested in. But what if he has come into the store seeking some comparative advice?

I visited the Apple and Hewlett-Packard counters in December and January. Both were manned by a knowledgeable and friendly staffer. I was encouraged to play with the different machines. On the first visit I was not able to use the Apple, though, because someone else was working on it: The small computer area gets crowded fast.

Once you buy a computer at McGraw-Hill you can get help by calling the store. However, the same pleasant salespeople who staff the counters are also expected to take calls, so don't expect help in a hurry. (But don't forget, Hewlett-Packard offers a toll-free users' hot line.) No training classes are offered.

The store does not provide installation. If staffers feel a customer will require special installation or servicing, they will recommend consultants.

The store is open Monday through Saturday 10 A.M. to 5:45 P.M.

I.B.M. PRODUCT CENTERS

I.B.M. Product Centers sell only I.B.M. computers and a limited array of compatible peripheral hardware and software. This simplifies the task of shopping for a personal computer, but it is also a disadvantage. Other computer stores can blend many manufacturers' products into one system and take advantage of the many third-party hardware and software options available in most other retail computer stores. Access to this variety of hardware and software is, after all, one of the best reasons for buying the ever popular I.B.M. Personal Computer in the first place. When shopping at an I.B.M. Product Center, you'll have access to far fewer of these peripheral devices and software packages. To purchase these products, you will have to go to another store.

The product centers are among the largest storefronts selling personal computers in New York City. Their interiors are well appointed, but the sales help is uneven. In three visits I saw little to justify I.B.M.'s reputation as one of the world's most professional sales organizations. In the two stores I visited, I found the salespeople sluggish: Although there were many salespeople on the floor and few, if any, customers, I had to ask for sales help. For obvious reasons—i.e., I.B.M. sells mostly its own products—they also appeared less well informed about non-I.B.M. products than staffers in other stores.

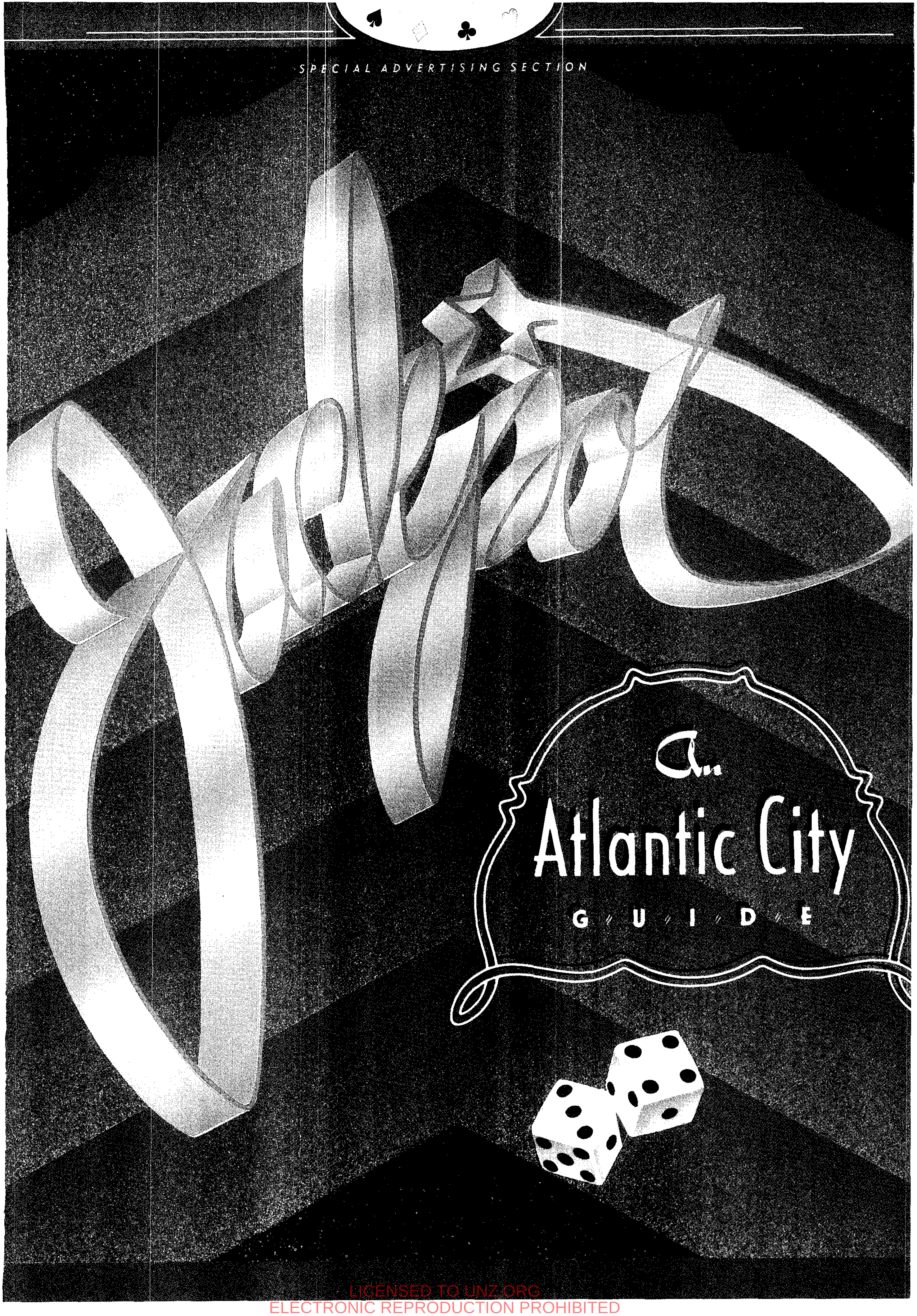
In December, in the center at 90 Broad Street (509-9696), a salesman spent an hour teaching me about the workings of a personal computer. I learned about "ten-megabyte hard discs" and "graphics adapters" and "expansion chassis," but saw no demonstration of any software. Nor did the salesman try to find out what I expected my equipment to do. I left the store with a handful of price lists. On my recent revisit to this store, another salesman was similarly uninterested in finding out just what I wanted the computer to do.

At the Madison Avenue shop (590 Madison Avenue, at 57th Street; 371-9393), I had a somewhat better experience. A salesman gave me a very clear demonstration of Lotus 1-2-3, telling me what it could do, rather than how the computer was doing it. On the other hand, he did not seem very much interested in closing a sale (he did not, like other stores' staffers, even ask for my card). Nor did he ask enough questions to discover what my specific requirements were. He merely recommended that I purchase I.B.M.'s $3 guide about the fundamentals of personal computers.

The I.B.M. Product Centers appear to serve more as showcases for I.B.M. products than as serious retail stores. But, they do render some valuable services. The product centers do not install equipment, but give customers a free one-and-a-half-hour installation seminar. And customers with questions may call a sales or technical representative at a product center for help. Product centers can also draw on I.B.M.'s internal technical-support center for further help. (These services are available only to those who buy hardware or software through a product center.) All of the centers offer a variety of inexpensive seminars ($95 a person) that generally run for three and a half hours and give each student use of a computer.

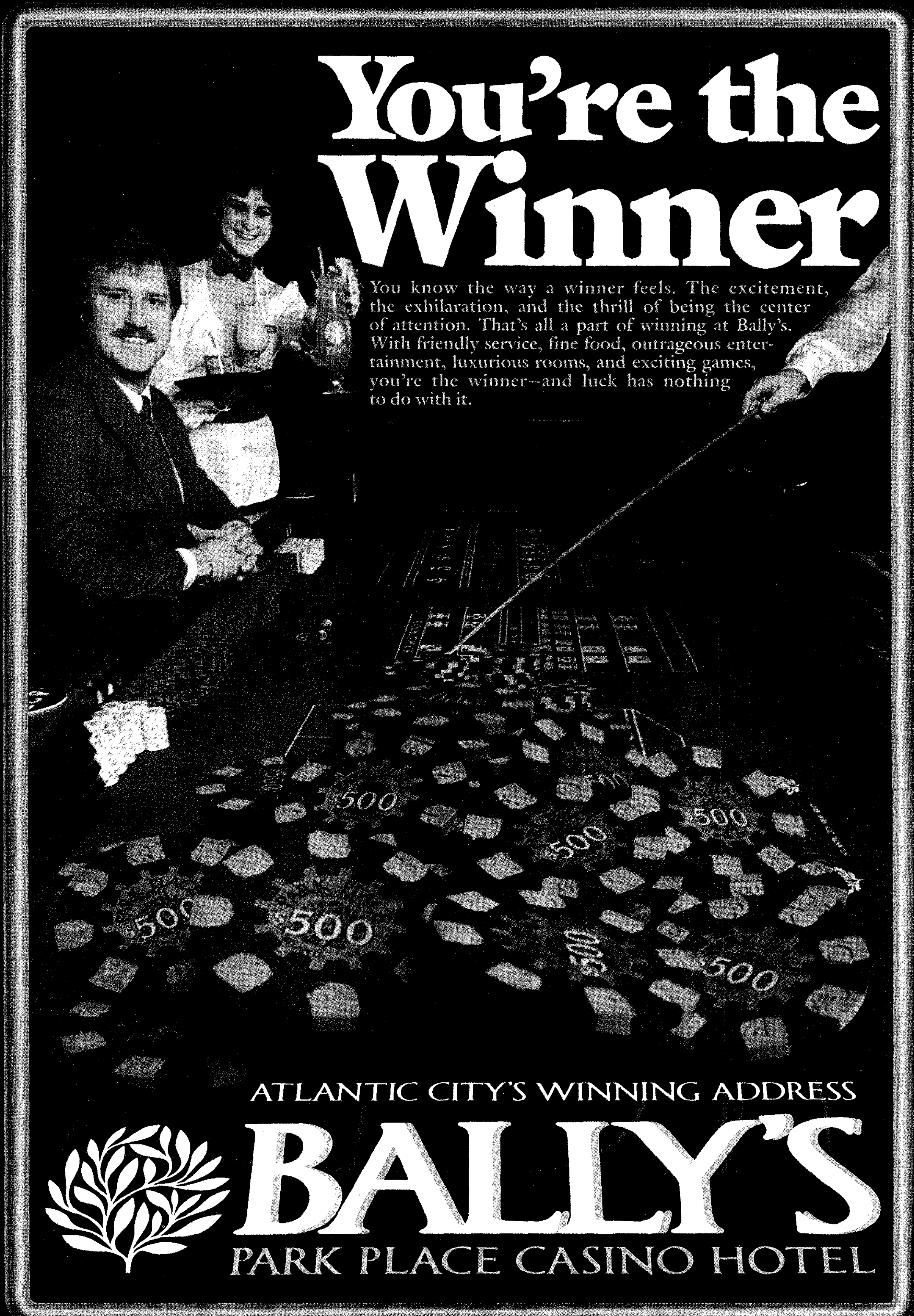
I.B.M.'s downtown product center is open Monday through Friday 9:30 A.M. to 5:30 P.M. Its Madison Avenue store is open Mondays, Tuesdays, Wednesdays, and Fridays 10 A.M. to 5 P.M., Thursdays till 7 P.M., and Saturdays till 4 P.M. Another center (which I did not visit—521 Fifth Avenue, at 43rd Street; 697-4750) is open Monday through Friday 10 A.M. to 5:30 P.M., Thursdays till 7 P.M., and Saturdays till 4 P.M. ▬

SPECIAL ADVERTISING SECTION



Jackpot

An Atlantic City GUIDE



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ATLANTIC CITY'S WINNING ADDRESS

BALLY'S

PARK PLACE CASINO HOTEL

Jackpot!

by Susan Breslow

Atlantic City offers glitter and action, restaurants, top entertainers, the Boardwalk, and the beach. Gambling, of course, is the revitalized city's new source of energy; last year the nine operating casinos took in nearly two billion dollars, and this year's gross revenue will top that.

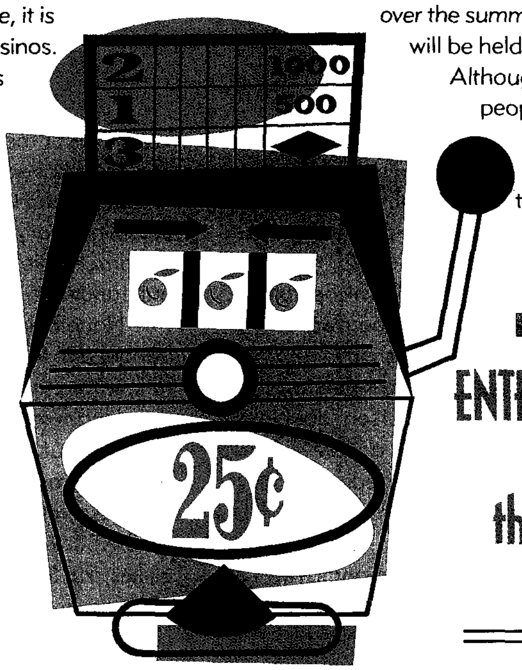
Historically, Atlantic City has long been a summer haven for easterners. The first boarding house went up in 1830. Forty years later, the Boardwalk was built, a solution to the innkeepers' problem of guests tracking sand into their lobbies. Originally a mile long, the Boardwalk today extends six-and-one-half miles, spanning some of the country's most desirable and expensive commercial real estate. Only in Monopoly can you still put a hotel on the Boardwalk for $200.

Nonetheless, development continues at a rapid pace. Almost every hotel-casino (none more than six years old) is expanding. On May 14, Harrah's at Trump Plaza became the tenth to open. By the end of the decade, it is estimated, there will be seventeen hotel-casinos.

Even with all these new openings, it's advisable to make reservations well in advance. The hotel-casinos set aside space—most of it quite lavish—for their "premium players." These are the gamblers who become known to the casinos and often establish credit (ranging anywhere from $1,000 to $50,000 and up)—and use it. Credit applications are available at all the casinos, and once a player is "rated," he or she gets invited to special events. The hospitality can extend to free transportation, meals, and entertainment.

Vacationers headed for Atlantic City may want to plan a side trip to Cape May, a picturesque seashore resort 35 miles south. Cape May features authentically restored and preserved examples of Victorian architecture, many of which have been converted to bed-and-breakfast inns. Call (609) 884-8411 for further information. In the isolated and dramatic Pine Barrens, approximately fifteen miles north of Atlantic City, visitors can enjoy nature trails, horseback riding, and canoeing.

For excitement, though, nothing beats Atlantic City. On July 4, there will be fireworks and music on the beach. Special events are scheduled at most of the hotel-casinos over the summer. And the Miss America Pageant will be held from September 11 through 15. Although Atlantic City attracted more people in 1983 than any other destination in the country, the hotel-casinos are making an effort to welcome more New Yorkers. A guide to the hotel-casinos begins on the following page.



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a Guide to Gambling, P.12a

Bally's Park Place

Park Place and the Boardwalk

Greenery and fresh flowers create a feeling of openness that extends from Bally's Park Place lobby to its 60,000-square-foot casino, one of Atlantic City's largest. Centered in the casino is a 93-foot escalator flanked by waterfalls.

"At Bally's, we treat all customers like customers," states Alan Rosenzweig, director of advertising and public relations. There are no roped-off areas for high rollers, and the slot machines are near the table games. "Even when we're crowded," Rosenzweig points out, "we have space in the casino."

Recreational facilities now being built will include six whirlpools, tennis and racquetball courts, an indoor pool, and a health spa.

Reservations: (800) 225-5977. **Hotel rooms:** 512. **Rates:** $90–140. **Packages:** Available from August 1. One night, $49 per person, double occupancy. Includes $5 in coins and one $5 meal credit per person. Sunday through Thursday arrivals only. **Table games:** 117. **Slot machines:** 1,594. **Fitness facilities:** Opening this fall. **Restaurants:** By the Sea, Prime Place, Sidewalk Cafe, Park Place Deli, The Greenery, Sundaes, The Lone Star, Jib's.

Caesars Atlantic City

Pacific Avenue between Arkansas and Missouri Avenues

Caesars, with roots in Nevada, has been in the gambling business for a long time. According to Larry Woolf, senior vice president, Caesars' experience and reputation draw "international players, high-limit players. It's not unusual to see someone betting $20,000 a hand, every hand."

To appeal to its high rollers, Caesars Atlantic City features sophisticated shops including Gucci and Brittany Jewels International. Phase one of a $70 million expansion program will be completed this summer, enlarging the casino's gambling area to 60,000 square feet and increasing the number of restaurants to ten. Eleven stories will be added to the hotel's tower in phase two of the project, creating 136 suites. When these are added to the 27 that now house Caesars' premium players, the hotel will be able to boast the most luxury suites of any on the Boardwalk.

Reservations: (800) 257-8555. **Hotel rooms:** 509. **Rates:** $85–135. **Packages:** One night, $79.85 per person, double occupancy. Two nights, $159.70 per person, double occupancy. Three nights, $239.55 per person, double occupancy. All packages allow one $25 meal credit per person, per night, and are available Sunday through Thursday only. **Table games:** 91. **Slot machines:** 1,170. **Fitness facilities:** Private beach with lifeguards, cabanas, two volleyball courts, supervised area for children. Three rooftop tennis courts, two platform-tennis courts, swimming pool, free bicycle rental for guests from April through November. **Restaurants:** The Imperial Steak House, Hyakumi Japanese Restaurant, The Palm Court, The Boardwalk Cafe, Milt and Sonny's, The Sand Bar, Ambrosia.

The Claridge

Indiana Avenue and the Boardwalk

The Claridge was dubbed "the skyscraper by the sea" when it opened in 1929 as the tallest building ever constructed on sand. Fifty-five years later, the landmark's distinctive, gold-domed shell still stands, enclosing a completely renovated hotel that features the most intimate casino on the Boardwalk. Using small size to its advantage, the Claridge casino is divided into even smaller units that create a parlor atmosphere. There's a downstairs slot lounge, a separate roulette lounge, and a V.I.P. lounge that has blackjack and baccarat tables with $100 minimums and complimentary hors d'oeuvres as well as drinks.

Sports-minded guests are drawn to the Claridge, where Mickey Mantle is director of sports promotions. The hotel invites its premium players to celebrity roasts of sports figures and can arrange for them them to use the facilities at the nearby Linwood Country Club.

Reservations: (800) 257-8585. **Rates:** $85–120. **Packages:** In effect until June 28. One night, $42 per person, double occupancy. Includes one $5 meal credit and one admission to revue per person. Two nights, $84 per person, double occupancy. Includes one $10 food credit and one show per person. Available Sunday through Thursday only. **Table games:** 60. **Slot machines:** 969. **Fitness facilities:** Health club with sauna, Jacuzzi, whirlpool, steam room, tanning booths, exercise room; indoor pool. **Restaurants:** London Pavilion, The Half Shell, The Morsel, Hyde Park, The Wellington Buffet, Stadium Deli, and a French restaurant opening this summer.

Golden Nugget

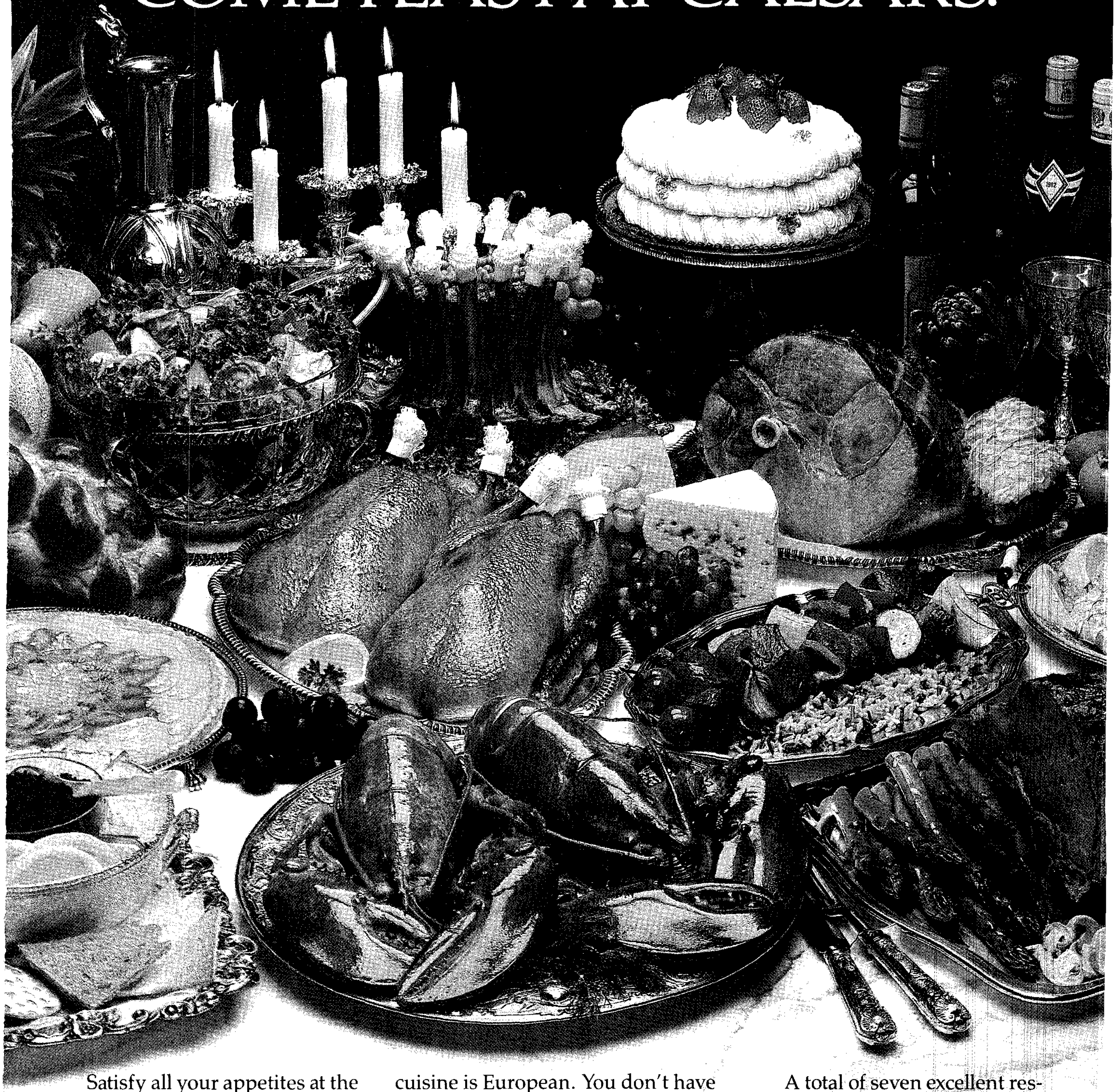
Boston Avenue and the Boardwalk

Chairman of the board Steve Wynn has made the Golden Nugget a haven for high rollers. Theme parties, free helicopter and limousine transportation from the city, complimentary meals and suites, and superstar concerts (Sinatra, Willie Nelson) by-invitation-only are some of the outstanding perks offered to the hotel's premium players.

Nonetheless, all visitors are welcome at this hotel designed to look like Atlantic City at the turn of the century, with a touch of Vegas-style flash. A 35-foot-tall cage in the lobby holds five animated birds that perform on the quarter-hour. But the real jackpot is the casino—in February, a slot machine player walked away with $1,300,000.

Reservations: (800) 257-8677. **Hotel rooms:** 522. **Rates:** $110–150. **Packages:** Not available until the fall. **Table games:** 95. **Slot machines:** 1,202. **Fitness facilities:** Health club with exercise room, steam, whirlpool tubs, sauna, sun deck, massage, indoor pool. **Restaurants:** Lillie Langtry's, Victoria's, Charlie's, Cornucopia Cafe and Buffet, Poolside Snack Bar, The Sweetheart Cafe, The Creamery.

LIFE IS A BANQUET. COME FEAST AT CAESARS.



Satisfy all your appetites at the new, exciting Caesars Atlantic City• Hotel•Casino. Not only will your gaming and entertainment desires be fulfilled, but opening this summer, three superb restaurants will cater to your craving for continental, Italian or Roman banquet dining. At Caesars you'll be treated like an emperor.

Le Posh: Imagine you're in the main dining salon of an ocean liner. The ambience is Art Deco and the cuisine is European. You don't have to imagine this; experience Le Posh.

Primavera: Succulent Lobster Fra Diavolo. Tender Saltimbocca. Combine these culinary delights with the environment of a Venetian palazzo and it's Caesars Primavera.

Bacchanal: A seven course feast. Toga-clad wine bearers. An after-dinner massage. It's not ancient Rome but you're close. Dine at Bacchanal and enjoy the party.

A total of seven excellent restaurants. More spacious rooms. Headliner entertainment. And the most exciting casino in Atlantic City. The newly expanded Caesars will whet your appetite for living.

On the Boardwalk at Arkansas Ave.
609 348-4411

CAESARS

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Harrah's Marina

1725 Brigantine Boulevard

Harrah's Marina is the only hotel-casino away from the Boardwalk, and some speculated that its isolated location would fail to lure players. Instead, the Marina has evolved into one of the most successful hotel-casinos. Its fourteen-acre site, complete with marina facilities, has the flavor of a resort.

Through 1984, the Marina is sponsoring a $380,000 blackjack and craps tournament for hotel guests who pay an entry fee. Dates and rules are available by calling (800) G-A-M-E-S-8-4 from noon until 8:30 P.M., Monday through Friday.

Reservations: (800) 2-H-A-R-R-A-H. **Hotel rooms**: 506. **Rates**: $90–120. **Packages**: In effect until June 29. Two nights, $74.95 per person, double occupancy. Includes two breakfasts or two buffet luncheons. Available Sunday through Thursday only. One night (Sunday only), $39.95 per person, double occupancy. Includes breakfast or buffet lunch, and show admission. **Table games**: 100. **Slot machines**: 1,300. **Fitness facilities**: Exercise room with Nautilus equipment, sun deck, enclosed pool, paddle tennis. **Restaurants**: The Meadows, Brigantine Room, The Buffet, Marina Garden, The Food Bazaar.

Harrah's at Trump Plaza

Mississippi Avenue and the Boardwalk

A joint venture between Donald Trump and Harrah's Hotels and Casinos, Harrah's at Trump Plaza is the newest and tallest of the Boardwalk hotel-casinos. Each of the Plaza's 614 rooms is angled to overlook the ocean, and the building contains the largest gaming floor in Atlantic City.

Lining the entrance to the new hotel-casino is a display of antique cars from the Harrah collection. Escalators lead to the third-floor casino, appointed with mirrors, imported crystal chandeliers, and brass-sheathed slot machines.

From June 15 through June 18, Harrah's at Trump Plaza will be celebrating its grand opening (although the building opened to the public—on schedule—May 14). Events include a black-tie dinner with Bob Hope in the ballroom of the adjoining Atlantic City Convention Center, the final competition of the rhythmics Olympic trials, and a special concert.

Reservations: (800) 2-H-A-R-R-A-H. **Hotel rooms**: 614. **Rates**: $95–135. **Packages**: Prices in effect July 1–September 15. One night, $81.95 per person, double occupancy; $135.95 single occupancy. Includes one buffet breakfast and one buffet dinner per person. Two nights, $139.95 per person, double occupancy; $244.95 single occupancy. Includes two buffet breakfasts and one buffet dinner per person. **Table games**: 123. **Slot machines**: 1,734. **Fitness facilities**: Health club with Nautilus room, sauna, enclosed pool, massage. **Restaurants**: Ivana's, Maximillian's, New Yorker Coffee House, Harvey's Deli, Le Grand Buffet, Casino Buffet, Scoops.

Playboy

Florida Avenue and the Boardwalk

Playboy's gaming area is set on three levels connected by escalators—and massive windows occasionally distract a gambler from the table to the ocean view. The vista and tri-level casino will remain the same, but most other elements are changing at Playboy—including its name. Bought by the Elsinore Corporation from Playboy Enterprises, the hotel is in the process of divorcing itself from the magazine's image, and, by the summer, the three casino levels will each project a separate theme. The first level evokes a Mississippi riverboat. The top level, renamed Salon Privé, features high-minimum tables and a lush decor of crystal chandeliers, marble, and etched mirrors to attract a share of premium players.

Reservations: (800) 257-8644. **Hotel rooms**: 500. **Rates**: $85–140. **Packages**: One night, $61 per person, double occupancy; $99 single occupancy. Includes four $5 dining coupons per person, and bottle of champagne. Two nights, $105 per person, double occupancy; $175 single occupancy. Includes same as above, plus one breakfast in bed. A no-frills package, for one night only, costs $29.95 per person, double occupancy; $59.90 single occupancy. Packages are not available on holidays, Saturday nights, or during conventions. **Table games**: 92. **Slot machines**: 1,287. **Fitness facilities**: Health club with coed exercise room, aerobics classes, indoor pool, Jacuzzi, steam room, sauna, hot tub, racquetball courts, massage. **Restaurants:** Chat Noir, Golden Steer, Le Club, Garden State Cafe, The Empress.

Resorts International

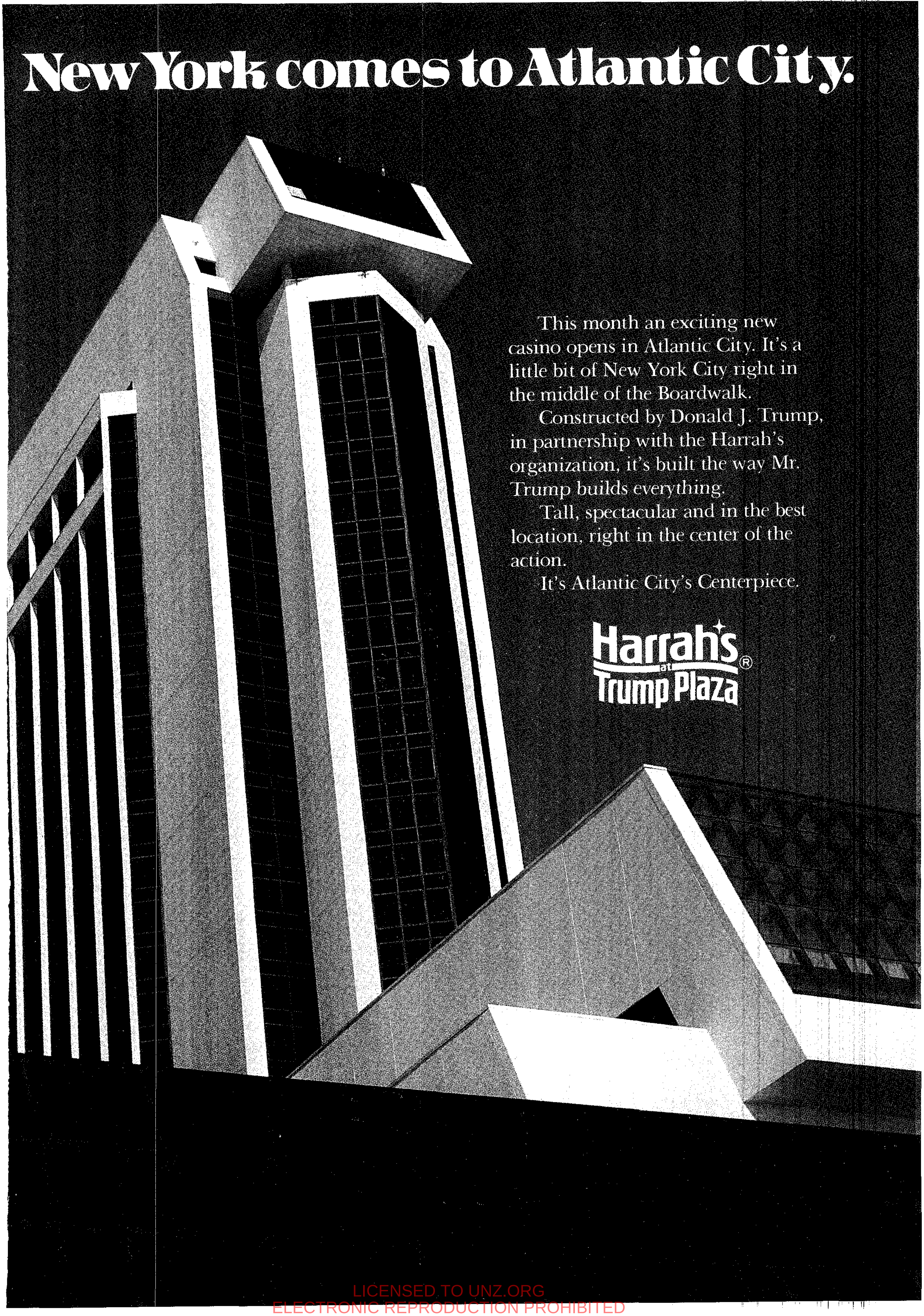
North Carolina Avenue and the Boardwalk

The first hotel-casino to open in Atlantic City (in 1978), Resorts International continues to grow. A new, 1,000-room hotel-casino is now going up on the Boardwalk, and a third Resorts, at the end of the rail line coming into the city, has been proposed.

Special events—such as Luciano Pavarotti's appearance and the Jimmy Connors Invitational Tennis Tournament—lure players to Resorts. On May 25–28, "Resorts Goes Bananas," with King Kong scheduled to embrace the hotel's roof. Resorts will sponsor an N.F.L. golf tournament from June 8–10, and boxing matches are held at the hotel twice a month.

Reservations: (800) G-E-T-R-I-C-H. Hotel rooms: 686. **Rates**: $90–140. **Packages**: One night, $83 per person, double occupancy. Two nights, $131 per person, double occupancy. Three nights, $191 per person, double occupancy. Includes admission to Superstar Theater, buffet meals, visit to health spa. Available Sunday through Thursday from June 20 to September 15. **Table games**: 123. **Slot machines**: 1,750. **Fitness facilities**: Health spa with Jacuzzi, sauna, sun deck, steam room, whirlpool, Dynacam fitness center. **Restaurants**: Le Palais, Capriccio, House of Kyoto, Wedgewood Pavilion, Oyster Bar, Celebrity Deli, Camelot, Cafe Casino.

New York comes to Atlantic City.



This month an exciting new casino opens in Atlantic City. It's a little bit of New York City right in the middle of the Boardwalk.

Constructed by Donald J. Trump, in partnership with the Harrah's organization, it's built the way Mr. Trump builds everything.

Tall, spectacular and in the best location, right in the center of the action.

It's Atlantic City's Centerpiece.

Harrah's® at Trump Plaza

Sands

Indiana Avenue and Brighton Park

New Yorkers can put their appetites to work at the Sands' new Food Court: Eateries such as the Carnegie Deli, H.S.F., David's Cookies, and Confiserie Suisse have brought the pleasures of home to Atlantic City.

The Sands also has an ambitious entertainment program. This summer, Al Jarreau, Joel Grey, Robin Williams, Linda Ronstadt and the Nelson Riddle Orchestra, and French rock'n'roller Sylvie Vartan will all perform in the Copa Room.

The Greate Bay Country Club in nearby Somers Point is part of the Sands' facilities. It features a par 72 championship golf course, tennis courts, swimming pool, and lavish Sunday brunch. The hotel provides transportation to and from the country club for registered guests.

Reservations: (800) 257-8580. **Hotel rooms**: 504. **Rates**: $99–139. **Packages**: In effect until June 28. One night, $59.90 per person, double occupancy. Includes dinner for two at the Brighton Steak House and breakfast for two. Two nights, $89.90 per person, double occupancy. Includes $10 in coins, breakfast both days for two, and two complimentary drinks. Both packages are available Sunday through Thursday only. **Table games**: 88. **Slot machines**: 1,057. **Fitness facilities**: Health club with Nautilus equipment, sauna, indoor/outdoor pool, massage. **Restaurants**: Mes Amis, The Brighton Steak House, The Park Garden, thirteen food vendors in the Food Court.

Tropicana

Iowa Avenue and the Boardwalk

Anyone can win big at the Tropicana–as the casino's most recent craps tournament shows. George McCabe, who'd only competed in two other tournaments, won the $80,000 first-place prize. True, McCabe does his homework: He's a professor of statistics at Purdue University....

Besides the casino, there's boxing every Tuesday night in the Royal Swan Ballroom at 8 P.M.; ticket prices range from $10–30. Comics appear Wednesday through Sunday nights at the Comedy Stop at the Trop; admission is $7. And the hotel has a fine gourmet French restaurant, Les Paris.

Some of Atlantic City's most elegant suites are found at the Tropicana. Understated rather than flashy, several contain "California-size" bathtubs large enough to seat all the players at a blackjack table–and the dealer, too. They rent for as much as $500 a night, when not reserved for premium players.

Reservations: (800) 257-6227. **Hotel rooms**: 516. **Rates**: $85–130. **Packages**: None available until the fall. **Table games**: 120. **Slot machines**: 1,457. **Fitness facilities**: Health club, outdoor swimming pool, sauna, tennis, paddle tennis. **Restaurants**: Les Paris, Il Verdi, Regent Court, Summerfields, Back Stage Deli, Brasserie, Jade Beach.

Traveling

Just 125 miles south of New York, Atlantic City is an easy destination to reach, even for a day trip. Over 26.4 million visitors arrived last year, coming by car, bus, and plane. And if they were among the hotel-casinos' premium players, they also had the option of traveling by free limousine, luxury bus, charter airline, even helicopter.

By Car

It takes two-and-one-half hours to drive to Atlantic City, and the speed limit is enforced. Each of the hotel-casinos has a parking area, and, in most cases, visitors can park free if they have their ticket validated inside the casino. Private parking lots (with rates up to ten dollars a day) also surround the area, so even on the busiest summer weekends there's little difficulty finding a place to park. **Directions**: Take Holland or Lincoln Tunnel to New Jersey Turnpike, going south. Turn off Turnpike at Exit 11 to Garden State Parkway, going south. Exit 38 leads into the Atlantic City Expressway, which funnels traffic straight to the Boardwalk.

By Bus

Eight hundred to 1,000 buses roll into Atlantic City each day. From the Port Authority bus terminal, three bus lines take passengers to this destination. The terminal's bus information number is 564-8484.

Trailways (730-7460) runs two buses a day to the Tropicana, at 9:30 and 11:30 A.M. Round-trip fare is $15.75. Sunday through Friday, travelers receive fifteen dollars in coins upon arrival; on Saturday they get twelve-fifty. The 11:30 A.M. bus also stops at the Claridge, where passengers receive fifteen dollars in coins upon arrival Monday through Friday. On Saturdays and Sundays, they get ten dollars.

Greyhound (635-0800) offers bus service to seven of the hotel-casinos. The round-trip cost is $22.75. Buses travel straight from Port Authority to the Atlantic City bus terminal, and then to one specified casino per trip. Upon arrival, passengers get ten to fifteen dollars in coins from the welcoming casino.

New Jersey Transit (563-7040) buses leave for Atlantic City at least once an hour between 8 A.M. and 10 P.M. The round-trip price is $23.75, and passengers on most trips have a choice of debarking at the Atlantic City bus terminal, Resorts International, or Bally's Park Place.

Additionally, the hotel-casinos, working with the independent bus companies that run New York-to-Atlantic City routes, have succeeded in making bus travel to this destination convenient, comfortable, and inexpensive. In the *New York Post* and *Daily News*, some hotel-casinos and bus companies advertise the times and locations of their express bus departures, and the cost of the trip–along with the bonuses they offer to lure even the most confirmed non-gambler.

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Upon arrival at a hotel-casino, these bus patrons receive coupons immediately redeemable for coins and meal credits, with a value closely equivalent to the price of the bus ticket. The day-tripping "bus people" have become such a lucrative market for the casinos that one, the Tropicana, has instituted the Trop Coach Club to encourage out-of-towners to make it their destination. Visitors traveling to the Tropicana on participating bus lines can join the club free (applications are available at the hotel) and get coupons for cash and discounts worth over $200.

By Air

Two scheduled airlines fly from metropolitan-area airports to Atlantic City. Allegheny Commuter (800 428-4253) has four flights a day from JFK and six from La Guardia into Bader Field, which is a short cab ride from the Boardwalk. The flight takes 45 minutes, and the cost of a one-way ticket ranges from $39-69, depending on departure time.

PEOPLExpress (772-0344) has four daily flights (three on Sunday) that leave Newark for Atlantic City International Air Terminal, in Pomona, New Jersey, which is twelve miles west of the city. The cost of this 40-minute ride ranges from $40 during peak hours to $27 off-peak.

In addition to the scheduled lines, more than 36 charter airlines fly to Atlantic City. The hotel-casinos arrange charter flights, on everything from 48-passenger Dash-7s to 8-passenger Sikorsky S-76 helicopters, to bring in their high-rolling customers. But a player doesn't need a casino credit line to ride Resorts International's free flights (aboard a Dash-7) that leave La Guardia daily. However, he or she must bring at least $1,000 to gamble with at the casino—and be willing to play at a $25 table for at least three hours. For further information about this flight, call Resorts' New York office, 688-5200.

Getting Around Atlantic City

On a perfect summer day, nothing beats strolling the Boardwalk. Don't miss Ocean One, which contains 130 stores and restaurants. It was designed to resemble a 900-foot-long ocean liner, and the view from its top is one of the city's best. That, plus the salty sea air, low-swooping gulls, and tacky-but-charming shops and amusements flanking the hotel casinos, gives Atlantic City its unique style.

There are quicker ways, though, to get from one point to another: An open-air *tram* takes passengers along the Boardwalk, from Resorts International to the Golden Nugget, for $1 each way. *Jitneys* are minibuses that travel Pacific Avenue (parallel to the Boardwalk). A second jitney route goes from Indiana Avenue and Park Place to Harrah's Marina. Jitney rides cost 75 cents. *Taxis* charge $1.35 for the first one-seventh of a mile, 20 cents for each additional one-fifth mile, and 20 cents for each extra passenger. Or rent a *bicycle* from one of the shops on the Boardwalk; cycling is permitted there between 6 and 10 A.M. ♤

Bally's Park Place
Park Cabaret
(800) 225-5977

Caesars Atlantic Cit
Caesars Cabaret Theatre
(609) 340-5660

The Claridge
Palace Theater
(609) 340-3700

Golden Nugget
The Opera House
(609) 347-7111

Harrah's Marina
Broadway by the Bay Theater
(800) 257-0476

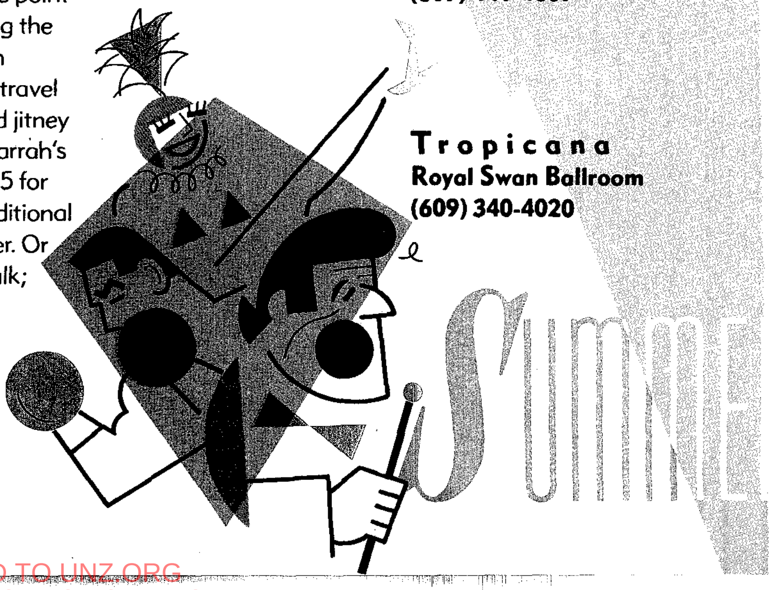
Harrah's at Trump
Trump Plaza Theater
(800) 523-2803

Playboy
Playboy Cabaret
(609) 441-2888

Resorts International
Superstar Theatre
(609) 340-6830

Sands
Copa Room
(609) 441-4607

Tropicana
Royal Swan Ballroom
(609) 340-4020



"Outrageous!" a musical-comedy revue starring singer Joey Loren and British comedy team Hope and Keen

5/25-27 Ben Vereen
6/13-17 Diahann Carroll
6/20-24 Pat Cooper
6/26-7/1 The Pointer Sisters
7/3-8 Buddy Hackett

7/10-15 The Four Tops
7/17-22 Joe Piscopo
7/24-29 Wayland Flowers and Madame
7/31-8/5 Rich Little

8/7-12 Marilyn McCoo/Billy Davis Jr.
8/14-19 Ben Vereen/Charlie Callas
8/21-26 The Pointer Sisters
8/28-9/2 Buddy Hackett

Through 6/24 "Sugar," with Joe Namath
6/26-30 Al Martino

7/3-9/2 "The Best Little Whorehouse in Texas"

8/3-4 Donny and Marie Osmond

Through May 31 "Boardwalk Follies"

New revue to debut in June

5/25-28 Eddie Rabbitt/Tammy Wynette
6/1-3 Charlie Daniels Band
6/8-10 Crystal Gayle
6/15-17 Kool and the Gang

6/22-24 Mel Tillis
6/26-7/2 Lou Rawls
7/3-8 Loretta Lynn
7/10-15 Roy Clark
7/17-22 The Oak Ridge Boys

7/24-29 The Temptations
7/31-8/5 Sammy Davis Jr.
8/7-12 Sammy Davis Jr.
8/28-9/2 Roger Whittaker

6/20-26 Sammy Davis Jr.
6/27-7/3 Charo/Jack Jones
7/4-10 The Gatlin Brothers/T.G. Sheppard
7/11-17 Gladys Knight & the Pips/Nipsey Russell

7/18-24 Mel Tillis & Gary Mule Deer
7/25-31 Debbie Reynolds/Rip Taylor
8/1-7 Mickey Gilley and the Urban Cowboy Band
8/8-14 Kool and the Gang/Tom Dreesen
8/15-21 Eddy Arnold/The Lennon Sisters

8/22-28 Eddie Rabbitt
8/29-9/4 Neil Sedaka/Freddie Roman

6/1-3 Lola Falana
6/8-9 Let the Good Times Roll, Vol. III
6/15-17 Sid Caesar/Carol Lawrence
6/22-23 Jerry Vale/Jan Murray
6/29-30 Robert Klein
7/3-8 Steve Lawrence and Eydie Gorme/Morty Gunty

7/10-15 Tony Bennett/Woody Herman and the Thundering Herd
7/24-29 David Copperfield
8/1-5 David Copperfield
8/7-12 Jerry Lewis/Marilyn Michaels
8/14-19 Vic Damone

8/21-26 Lola Falana
8/27-9/2 Frankie Valli/Sal Richards

5/25-27 Peter Allen
6/1-3 Air Supply
6/8-9 The Spinners
6/15-16 Alan King
6/20-26 Engelbert Humperdinck
6/27-7/3 Liberace

7/4-10 Joan Rivers
7/11-17 Tom Jones
7/18-24 Rodney Dangerfield
7/25-31 Tony Orlando
8/1-7 Peter Allen
8/8-14 Sheena Easton

8/9-12 Don Rickles (late show)
8/15-21 Johnny Mathis
8/17-19 The Everly Brothers
8/22-28 Melissa Manchester
8/23-26 Alan King (late show)
8/29-9/4 Dom DeLuise

5/25-27 Susan Anton
6/1-2 Al Jarreau
6/8-9 Flip Wilson
6/15-16 Clint Holmes
6/22-23 Clint Holmes
6/29-7/3 Sylvie Vartan

7/4-10 David Brenner/Rita Moreno
7/11-17 Joel Grey
7/18-24 Linda Ronstadt with the Nelson Riddle Orchestra
7/25-31 Bill Cosby
8/1-7 Suzanne Somers

8/3-5 Robin Williams (midnight show)
8/8-14 George Carlin
8/15-21 Susan Anton
8/22-29 Irene Cara
8/31-9/2 Andy Williams

5/25-26 Shecky Greene
6/1-2 Helen Reddy
6/8-9 Chuck Mangione
6/15-17 Raphael
6/22-23 Maynard Ferguson

6/29-30 Rick Nelson
7/6-7 Fats Domino
7/13-14 Dionne Warwick
7/20-22 Eddie Fisher
7/27-28 Roberta Flack

8/3-4 The Lettermen
8/10-11 Chita Rivera
8/17-18 Shecky Greene
8/24-25 Grover Washington Jr.
8/31-9/2 The Spinners

Entertainment Calendar

Headliners On Stage

The Rules of the Game

A Guide to Gambling

Not so long ago, a dice player walked into Caesars' Atlantic City casino and placed his bets. The stakes were high, the dice were hot, and he left the table $836,000 richer, after 95 minutes. Such gambling success stories are legendary—and they're the stuff that draws millions into the casinos every year.

Atlantic City casinos were designed to tempt and excite. Hot reds dominate the decor, and a sound-effects specialist couldn't have orchestrated a more vibrant mix of clattering coins, jingling jackpots, and whoops of triumph.

In this section, the rules of baccarat, blackjack, craps, and roulette are given, along with a bit of strategy. Inside every casino are also slot machines, where you can play for as little as a nickel, and the Big Six Wheel, where you bet on the denomination the flapper at the top of the wheel will come to rest on.

A few points to keep in mind before you bet the condo:

- Casino hours are 10 A.M. to 4 A.M. on weekdays, 10 A.M. to 6 A.M. on weekends and holidays. You must be 21 to enter. Men are required to wear jackets in the casinos after 6 P.M.
- Set a limit to the amount you're willing to lose. Also, set a limit to your winnings. That healthy stack of chips you work so hard to accumulate can be depleted in no time. Walk away a winner.
- Drinks are free in the casinos, although it's customary to tip the waitress. Keep your head clear to make sensible bets.
- It's also good form to tip the dealer at the end of a win or as you leave the table.
- Have fun—and good luck!

Blackjack

There's room for seven players at a blackjack table, and, likely as not, most will be playing by some kind of system they're convinced can't lose. Strategy is important in blackjack, where savvy play, shrewd betting—and luck—can eliminate the house's slight edge and help a player build up a stack of chips.

Some naive gamblers think the object of blackjack is to get their cards to total 21. Incorrect. More sophisticated players try to beat the dealer's hand without going over 21. And the smartest players of all are the ones who view the game as a series of opportunities to win as much as possible by taking risks when the cards are in their favor.

To enter a game, take a seat and have the dealer convert your cash into chips. The minimum bet at an Atlantic city blackjack table is $2, but those tables are few and often crowded. So expect to bet at least $5 a hand.

Cards are worth their face value. Picture cards are worth 10. Aces are valued at either 1 or 11. If the first two cards of a player's (or dealer's) hand consist of an ace and a 10-value card, that's blackjack, which pays a player one-and-one-half the amount bet.

After the cards are dealt face-up, each player has the option of drawing one or more cards or standing with what he has. Casino protocol demands that cards not be touched. A horizontal sweep of the hand, palm down, indicates a player wishes to stick with the cards dealt so far. To request another card, tap the table when it's your turn.

If a player busts (goes over 21), he immediately loses. After each player has acted on his hand, it's the dealer's turn. A winning player gets paid an amount equal to his bet. If both a player and the dealer have the same total, the player neither wins nor loses the tie.

When the cards are dealt, a player should assess whether his hand is favorable or unfavorable in relation to the card the dealer shows face up. (The dealer's second card is face down.) When the dealer shows a 3, 4, 5, or 6, chances are that hand will favor the player—and this is a situation well worth exploiting. Since 16 out of every 52 cards (31 percent) in a deck are valued at 10, many players are willing to gamble that the dealer's second card will be a 10, which would give the dealer a total ranging from 13 to 16, depending on his unfavorable first card. The rules dictate that a dealer must draw until his cards total at least 17. So the players hold their breath, wait for the dealer to pluck a third card from the shoe, and, with any kind of luck, it will be another 10- or high-value card—and the dealer busts. Under such favorable circumstances, a player with an equally rotten hand (13 through 16) should stand to let the dealer take the risk. And, if possible, a player who has the opportunity to split a pair or double down against the dealer's unfavorable hand should do so.

Doubling Down

This gives a player the chance to double his bet after already observing how advantageous the hand is. It makes the most sense to double down on 11s, 10s, and 9s, especially when the dealer is showing a less favorable card. Players who double down draw one—and only one—additional card.

Double Down When you have	and	Dealer Shows
11		2-10
10		2-9
9		3-6

A player may also double his bet on soft hands (those that contain aces).

Double Down When you have	and	Dealer Shows
A,7		3-6
A,6		3-6
A,5		4-6
A,4		5 or 6
A,3		5 or 6
A,2		6 only

Splitting Pairs

When a player is dealt two numerically identical cards, he may opt to play each card as a separate hand by putting up another bet equal to the original one. Note: It's permissible to double down after splitting a pair. Use the chart below as a guide to optimal situations for splitting pairs.

Aces	**Always split (A player gets only one extra card for each ace).**
10s	**Never split (Why break up a total of 20, a likely winner?).**
9s	**Split when dealer has 2-6, 8, and 9.**
8s	**Always split.**
7s	**Split when dealer has 2-7.**
6s	**Split when dealer has 2-6.**
5s	**Never split (Double down instead, unless dealer has 10 or ace).**
4s	**Never split.**
3s	**Split when dealer has 2-7.**
2s	**Split when dealer has 2-7.**

A Simple Strategy

So far, we've looked at situations that favor the player and allow him a chance to double his bet, and, potentially, his winnings. But there's a reason they call it gambling. Many hands, at the outset, will clearly favor the dealer. In these instances, it's important to make the best of a bad situation by taking a risk.

Just as cards 3 through 6 are unfavorable to the dealer, so are players' hands totalling 13 through 16 when the dealer's up card ranges from 7 through ace. Assuming that the dealer's down card is a 10, a player is then challenged to beat that superior hand. The mandate is clear: Try to turn your losing hand into a winning one by drawing another card. There's a risk you'll go over 21, but look at it this way: A 16 always loses to a higher hand—so why not take a chance that the next card out of the shoe will be a 5, delivering a winning 21?

Player's Hand Soft (contains an ace)	
17	**Always draw.**
18	**Draw against 9, 10, and ace. Otherwise, stand.**
19	**Always stand.**

Player's Hand	**Dealer's Card**
Hard totals	
12	**Stand on 4-6. Otherwise, draw.**
13	**Stand on 2-6. Otherwise, draw.**
14	**Stand on 2-6. Otherwise, draw.**
15	**Stand on 2-6. Otherwise, draw.**
16	**Stand on 2-6. Otherwise, draw.**
17-21	**Always stand.**

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Insurance

When the dealer shows an ace, he will give the players the option of making an insurance bet. This bet favors the house, wagering on the likelihood of the dealer having blackjack when he exposes his face-down card. An insurance bet is generally one-half the original wager. By winning the insurance bet (but losing the hand), you preserve your original bet. In the long run, most experts say, insurance bets aren't worth taking.

CRAPS

The most raucous place in a casino is the craps table. The players chant and shout for their numbers; they cheer their wins and loudly bemoan their losses. This is where you come for *action.*

There's no skill required to play craps; it's a game of pure chance. Even so, no other casino game gives a player such an opportunity to win so much so fast. Obviously, the converse is also true. So some amount of discipline is essential. Decide how much you're willing to risk before stepping up to play.

A craps table looks like an intimidating place. There is, however, order in the chaos. Around the table, there's room for up to fourteen players. Each game has three dealers: The "stickman" is in charge of the dice, and the other two dealers stand at the back of the table, one on each side. They place the bets and make the payoffs. "Boxmen," who oversee the game, sit behind the stacks of chips.

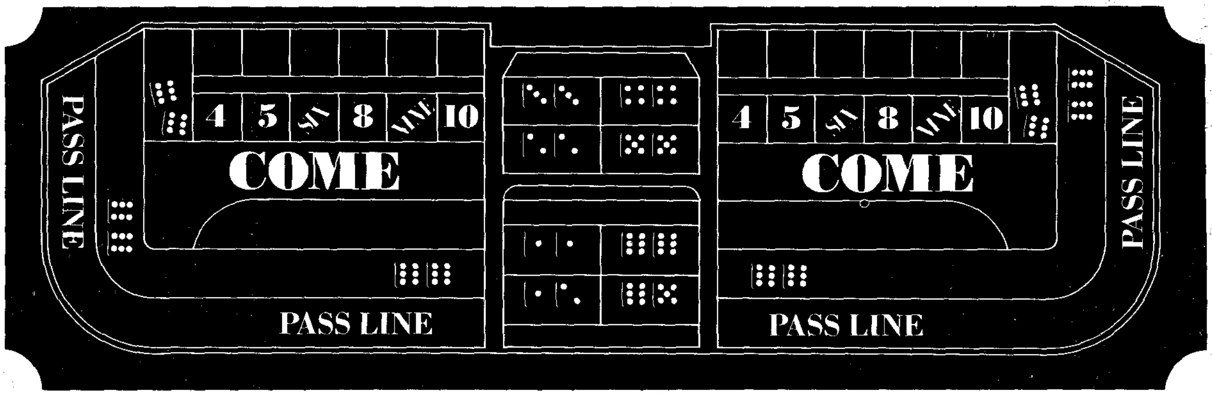
When you first walk up to a table, watch for a while before you play. Get a feel for the rhythm of the game. Some tables are fast and intense, others more relaxed. If the mood isn't to your liking, go elsewhere. There's no sense in being uncomfortable. You'll also be looking for a "hot" table, even though, in reality, there is no such thing. A table where the dice *seem* cooperative is a more enjoyable place to play. When you're ready, drop your money on the table, and the dealer will give you chips.

Line Bets

The most popular bet at the table is the "pass" line. When the puck in front of the dealer says "off," the line is open for wagers. A line bet is a two-stage bet: If the shooter rolls a 7 or 11 on his first roll (called the come-out roll), you win (even money) immediately. If he rolls "craps" (2, 3, or 12), you lose. Any other number (4, 5, 6, 8, 9, 10) becomes the "point," which must be rolled *again* by the shooter before he rolls 7 for your line bet to win. When a point is established, you have the opportunity to place the best bet in a casino: taking odds on the point. Players are allowed to place an amount up to double (triple at Resorts International and the Golden Nugget) the amount of their original line bet, right behind the line bet itself. If 4 or 10 is the point, this odds bet will pay 2-1; numbers 5 and 9 pay 3-2; 6 or 8 pays 6-5. These are natural odds—*exactly* the probability the bet will win, with no casino edge. Always take full odds (and if you're not sure what that amounts to, ask the dealer). Of course, this increases your risk on the roll—but it also dramatically increases your profit when the shooter makes the point.

It is also possible to bet against the shooter, wagering that he will throw craps on the come-out roll or ultimately fail to make his point. The odds on this bet are virtually identical to betting with the shooter, so it's really just a matter of guessing the outcome, and betting accordingly. Two things make betting "don't pass" not just a mirror image of the pass line. First, if the shooter rolls a 12 coming out, the don't-pass bet is a push; it neither wins nor loses. Second, to take odds on the don't-pass line requires more of an investment. On 4 or 10, the wrong-way bettor has to lay 1-2; for example, on a $10 don't-pass bet, he would lay $40 in odds to win $20. As in betting the pass line, full odds are always the best.

A word of caution about betting against the line: Wrong-way bettors are unpopular. Most players bet with the dice, and they don't like to see others wagering that they'll lose. If your gambling style or intuition makes you a don't-pass bettor, be prepared for snarls from other players.



Come Bets

Come and don't-come bets work exactly like their respective line bets. They are closed to betting on the come-out roll, but then are opened up once a point is established. A come bet wins or loses on the next roll the same way a line bet does on the come-out roll. If a point number is thrown, the come bet is transferred to a box in front of the dealer, where it sits until that number is rolled again—or until a 7 appears. Odds are available and, again, full odds should always be taken. There's one thing to be especially alert to:

When a come bet wins, the dealer places the original bet plus the payoff back in the come-bet section of the layout. If a player doesn't pick up his chips, the entire pile becomes a come bet on the next roll.

Place Bets

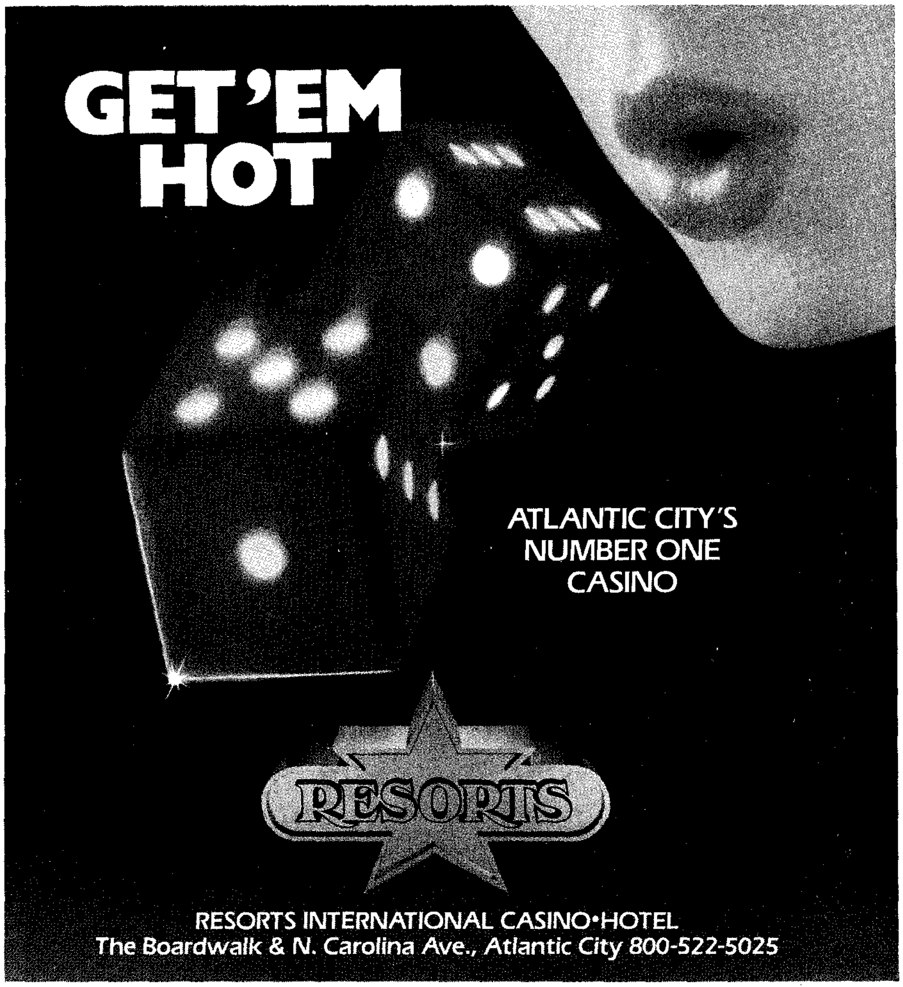
These are direct bets on a number to come up before a 7. The odds are not as good as on line and come bets, but like any bet at the craps table, they can provide fast profits with a little luck. Place bets are made in units of $5 ($6 on numbers 6 and 8, to facilitate payoffs).

What's your chance of winning a place bet? The odds are 9-5 that a 4 or 10 will appear during any given roll of the dice; they're 7-5 on 5 or 9; and 7-6 on 6 or 8. It is also possible to "buy" the 4 or 10; for a 5-percent surcharge on the place bet, the number is bought and will pay 2-1. This is a good bet only if you're placing the number for $25 or more; otherwise, the surcharge hurts you.

All place bets must be handed to the dealer—unlike line or come bets, which you put down yourself. As you throw in your chips, call out what you want—"Six dollars on the 8, and ten dollars on the 9," for instance. If you don't have the exact change for your bets, throw in more and the dealer will set up your bets and give you change.

When a place bet wins, the dealer will put the winnings in front of the player, leaving the original bet in place. Unlike line or come bets, which are contract bets and must stay until a decision is reached, place bets may be made and withdrawn at any time. When you want your place bets back, tell the dealer.

A common practice is to "press" a winning place bet. Say, for example, you have a $5 place bet on the 9, and it wins. If you call, "Press my 9," the dealer will add $5 of your win to the bet and hand you the remaining $2. The only reason for pressing is that it gets more money on the table, and does so out of money won. Just remember that it's *your* money once you win it, and by pressing you aren't getting something for nothing. The odds are still the same. On the other hand, if the number keeps repeating, and you've been pressing your bet, you can do very well—providing your intuition tells you to take the place bet down before the killer 7 is rolled. Place bets are "off" on the come-out roll unless specified "on" by the player. ◇



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getting something for nothing. The odds are still the same. On the other hand, if the number keeps repeating, and you've been pressing your bet, you can do very well—providing your intuition tells you to take the place bet down before the killer 7 is rolled. Place bets are "off" on the come-out roll unless specified "on" by the player.

The Field

A bet on the field is a one-roll bet on the next roll of the dice. If one of the depicted numbers (3,4,9,10,11) comes up, the bet pays even money. If 2 or 12 is rolled, it pays 2-1. At Caesars Atlantic City, 12 pays 3-1. All other rolls lose. Most experienced craps players consider the field a sucker bet, but the odds—2.6 percent against you—aren't that bad, so this is a lot better than some of the supposedly "smart" bets.

Hardways

One "smart" bet is the hardway. This wagers that a given number (4,6,8,10) will be rolled as a pair. As an example, for a hard 6 to win, 6 must be rolled as 3-3 before it's rolled in any other combination of the dice—or before any 7. The payoff is high: 7-1 on hard 4 or 10, 9-1 on hard 6 or 8. But the casino edge is also high, greater than 9 percent. A hardway bet is thrown into the dealer, who sets it up. The bet remains up until it loses or is taken down by the player. The payoff on a winner is handed directly to the player.

One-Roll Bets

Last, and least, are the one-roll proposition bets. These are long on excitement but short on probability. Listening to the stickman shill for these bets, you might think there was something to be said for them—but be careful. The casino edge on them ranges up to 16 percent.

A bet on "any craps" pays 7-1; on the number 3, a bet will return 15-1; and on 2 or 12, winners collect a spectacular 30-1. The most popular of these bets is a "yo," craps slang for 11, which pays 15-1. It's also possible to bet on the 7 as a one-roll bet. Some players try this as insurance when they have a big line bet, figuring that when the 7 comes up and kills their point, they'll get something back. This isn't very smart, because the odds on betting for a 7 are bad; in fact, it's the worst bet on the table.

The best advice on all these one-roll bets is, don't play them. Stick to the bets where the odds of winning are better and you have a decent shot at coming out ahead. Even if you lose, you'll get your money's worth playing dice. And remember the motto of the veteran craps player: "The next best thing to gambling and winning is gambling and losing." Good luck. ♧

Baccarat

Despite its aura of glamour and sophistication—fostered by croupiers dressed in tuxedoes, high-stakes gambling, and tables that are set back from the rest of the casino—baccarat is one of the simplest games to play. To win, a player must have a wager placed on the one of two hands that totals closest to 9.

The game begins with each player (a baccarat table seats up to fourteen) betting on either the Player or the Bank hand. A player deals two cards for the Player hand and two for the Bank hand out of the eight-deck shoe. Should a hand add up to 8 or 9, it is considered a *natural*, with the hand closest to 9 the winner.

Picture cards, 10s, and any combination of cards totalling 10 have no value. Aces count for 1 point, and the rest of the cards in the deck have face value. For instance, a hand that contains a queen and a 3 is worth 3. A hand with a 7 and a 4 is equal to 1, the 10 value having been dropped. If neither hand shows a natural, a third is drawn face-up for the Player and the Bank hands, based on the chart below.

It's not essential to memorize the chart. In a sense, the game is mechanical. The croupier makes all decisions on whether or not to draw a third card, for either hand.

A winning bet results in a 1-1 payoff. When the Bank hand has a higher point count than the Player hand, the Bank hand wins—and the house collects a 5-percent "commission" on the winnings of those who have bet on the Bank. No commission is drawn from those who wager on the Player hand and win. If both hands end in a tie, no one wins or loses—but any baccarat player who has wagered that the Bank and Player hands will tie is paid off 8-1.

High stakes are what make baccarat so exciting. At most Atlantic City casinos, the minimum bet per hand is $20, and the maximum is $2,000. Several of the casinos, including Resorts International, the Golden Nugget, and Caesars Atlantic City, will raise the stakes even higher at a venturesome gambler's request. ♡

PLAYER

When Player's first two cards total:	Player:
0-1-2-3-4-5	Draws a card.
6-7	Stands.
8-9	Stands (Natural).

BANK

When Bank's first two card's total:	Bank Draws when Player's third card is:	Bank Stands when Player's third card is:
0-1-2	Bank always draws on a two-card total of 0, 1, or 2.	
3	1-2-3-4-5-6-7-8-9-10	8
4	2-3-4-5-6-7	1-8-9-10
5	4-5-6-7	1-2-3-8-9-10
6	6-7	1-2-3-4-5-8-9-10
7	Stands.	
8-9	Stands (Natural).	

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ROULETTE

Of the four table games, roulette is the most leisurely–yet no player's ever been observed dozing off while waiting for the tiny, white roulette ball to come to rest on the number he has bet on.

To get in on the action, a player needs to buy special chips (which can only be used in roulette) from the dealer; every player at the table receives a different color so that the dealer can easily determine the winners after each spin of the wheel.

A roulette wheel contains 38 numbered pockets, 1 to 36, as well as 0 and 00. Bets are placed on the roulette table, where numbers correspond to those on the wheel. Roulette players may put bets down until the ball begins its descent toward the pockets, and they may place as many bets as they want. Once the ball settles, the dealer calls out the winning number, places a plastic marker over that number on the roulette table, rakes in the losing chips, and pays off the winners.

Luck–and risk–make roulette a game for the sanguine. A shot of the former can turn a $2 bet into $70 with one spin of the wheel. The more conservative gambler can hedge his bets by wagering on more than one number with the same chip. Here are the betting options roulette offers, and the payoffs that go to the winners.

Inside Bets

Single-number bet–A chip may be placed over 0, 00, or any single number on the roulette table, from 1 to 36. A player may bet on as many single numbers as he wants. The payoff is 35-1.

Split bet–To bet on two adjacent numbers, such as 29 and 32, a player puts a chip on the line separating those two numbers. The payoff is 17-1 when either number comes up.

Three-numbers bet–A chip resting on the line at the end of a row of any three numbers wagers that one of those three numbers will win. The payoff is 11-1.

Four-numbers bet–Place chip on the intersection of any four numbers. The payoff is 8-1.

Five-number bet–There's only one of these on the table: 0,00,1,2,3. It's a high-risk bet that favors the house, but the payoff is 6-1.

Six-numbers bet–To bet that any of six numbers (they must be adjacent) will win, put a chip on the outside line between the line that separates two rows of three numbers. The payoff is 5-1.

Outside Bets

These bets represent a lower risk to the roulette player than inside bets, but they also deliver smaller returns to the winners.

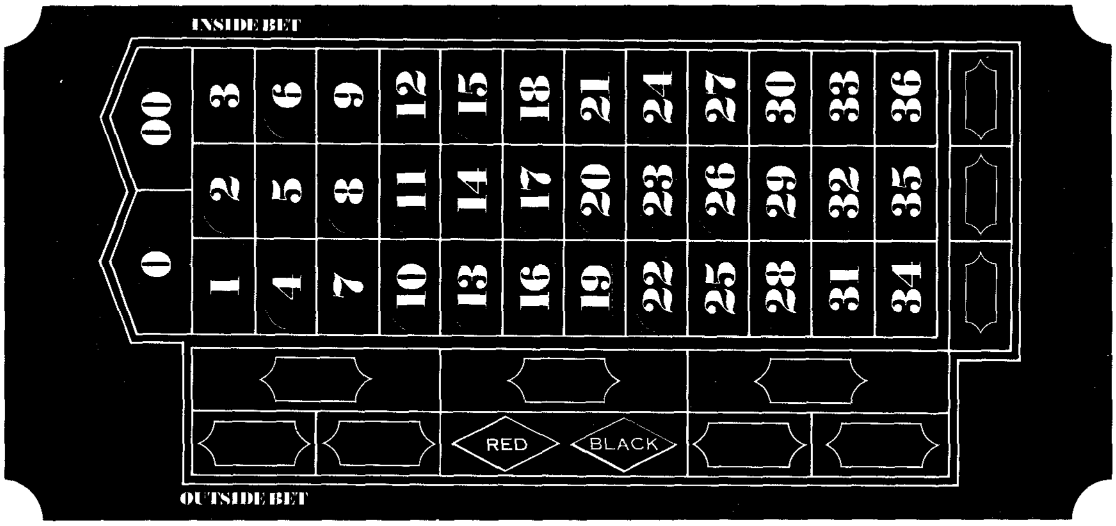
Section bet–To bet that the ball will land in one of three sections of the wheel, 1-12, 13-24, 25-36, place the chip on the proper third. The payoff is 2-1.

Column bet–Same as section bet, but chip is placed at the bottom of one of the three long columns of a dozen numbers on the roulette table. The payoff is 2-1.

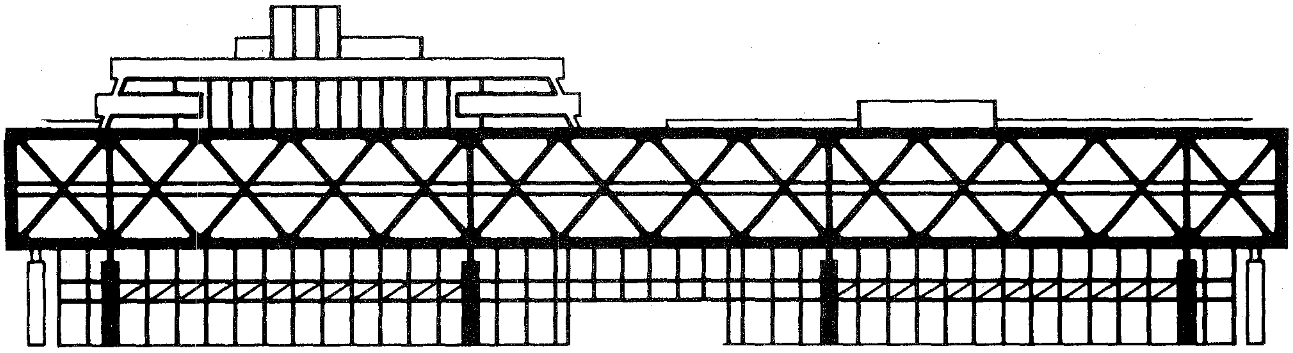
Even-money bet–A player can double his money by wagering on red or black (every roulette number–except 0 or 00–corresponds to one or the other), odd or even, and either 1 through 18 or 19 through 36.

Are there lucky numbers that come up on a roulette wheel more frequently than others? There are two opposing philosophies. One says no, citing perfectly balanced wheels that are meticulously tested by the casino to ensure that each winning number is determined randomly. But other gamblers believe that the roulette wheel, like any piece of mechanical equipment, is subject to wear and imperceptible misalignments that affect its performance, resulting in certain numbers winning more often than others. So observe the wheel before you play. And keep in mind that roulette can be a game where you either get rich quickly–or go broke slowly. ◇

The minimum roulette bet is $2–3. When the casinos are busy, they may raise the minimum on a half-hour's notice. The maximum inside bet ranges from $25–50, and the maximum outside bet is generally $1,000.



COME TO THE PABT* AND HIT THE JACKPOT.



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BED, BOOK, AND SCANDAL

"...*Elbowing the Seducer* is a droll, shrewd novel, a rondelet worthy of Schnitzler, snaking through the dirty streets..."

Elbowing the Seducer, *by T. Gertler. Random House; 306 pages; $16.95.*

HOWARD RITCHIE, THE SEDUCER, EDITS A small literary magazine called *Rosemary,* and he's the sage if you've got the time. Self-proclaimed "midwife to literature," he is also her sad-eyed gigolo, a man bereft of creative talent who nonetheless knows it—preferably in the biblical sense—when he sees it. Possessed of a "perpetual weary edge" on which women long to slice themselves, addicted to alcohol, nicotine, and the three-orgasm lunch, Howard prefers "literate sex." "Of course," T. Gertler assures us flatly, "if that wasn't available, he'd take anything." Including, as it turns out, a big risk in the slight person of D. Reeve, geisha authoress, who submits and tells in a first novel much like the droll, dispassionate *Elbowing the Seducer.*

I don't know who Howard Ritchie really is. It's safe to assume he's not Carl Bernstein or one of Erica Jong's zipless discards—though this book will give him heartburn, fear of flying, and a whole lot more as *tout* literary New York riffles its pages in search of clues to his identity. Author Gertler will doubtless insist that Howard, like rugged plaid-clad novelist Vincent Bask (whose sexual equipment must come courtesy of the National Endowment) and waspish, impotent book critic Newman Sykes ("the poor man's Dick Cavett"), is a figment of her imagination. But that is clearly a terrain where truth is no stranger to fiction, where beds are as white as blank manuscript pages and only slightly less likely to be filled with coupling (sometimes tripling) writers, editors, reviewers, agents, and extraneous spouses.

Elbowing the Seducer is shrewdly structured to resemble a *roman à clef,* whether it is or not, with Dina Reeve scribbling its libidinous events—"cryptography against abandonment"—almost as they occur. Gertler even manages to review her own book as critic Sykes, perusing Dina's unfinished jottings, offers this postcoital, pre-publication assessment: "It'll be an odd first novel—there's not too much sentimentality about it so far." Indeed, the rough seas of fiction are full of virgin voyagers who want to cry us an autobiographical river. And Gertler's wry, clinical observations, with their loopy metaphoric accompaniments, come as a relief. Moreover, Dina—predatory yet clinging, panicked by shark fins and the threat of success—shares her creator's comic detachment.

T. Gertler: *Libidinous scribbles, literary incest.*

At one point, having entered into an affair with the philandering Howard and written a story about it that he intends to publish, and having left her insufferable artist husband (whose erection is described as "a stray dog that roused in her pity and concern about fleas") and their easel-size apartment, Dina finds herself in her inattentive paramour's office being ogled by Sykes—in whose apartment she has already slept with Howard. Sensing she's sinking in dangerous waters, the writer-waif bobs to the surface: "From high above the room she watched the three of them in it: the critic, cold as a dead star, his unhappiness so powerful that it drew her toward him; Howard, lost and nobly foolish, a liar, a circuit rider, a lover of complications; herself, grotesque to have felt less pain in leaving a husband of six years than in losing a lover of a few weeks, with time out for cystitis."

Howard may be a lover of complications, but this incipient triangle—soon to become a rondelet worthy of Schnitzler, snaking through the dirty streets of New York—sets him dreaming of escape to "tequilaed anonymity in Mexico," there to lounge "in a hammock in one of those dusty outlaw towns no bigger than Orson Welles in a white tropical suit." But Gertler will sell no tickets out before it's time. And what has gone before this ritual passing of Dina from Howard to Newman—the two swap women like baseball cards—has been but studied foreplay; now things will start to crescendo, with hilarious coincidence heavy-breathing on just deserts.

There may be too much sex in *Seducer:* If the New York literary world were really this incestuous, everyone would write the same book, with the same infamous shower scene. But at least we don't have to read here about things that throb; copulation becomes a free-associative experience, with Howard, for example, surviving one perfunctory tryst by imagining himself "an art lover in a hurry," clicking his heels through the marble corridors of a familiar, musty museum. Gertler uses the frantic, sometimes grueling lovemaking to mirror a hopelessness that pervades relations in the book, where, oddly, the connection between Howard and Sykes, through their women, is the most titillating and sincere. Besides, the *shtupping* is not only abundant, it's symbolic. Except for the novelist Bask, the men are impotent in one way or another; except for Dina, the women are held together by psychiatry and Scotch tape. New York's literary market is not only a brothel, it's

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Carolyn Clay is the drama critic of the Boston Phoenix. *Robert Lekachman's most recent book is* Greed Is Not Enough: Reaganomics.

Photograph ©1984 by Thomas Victor.

> “. . .Jacobs is now the Cassandra of cities—somber, brooding, unpersuasive. . .”

a hospice. And in the end, the potentially potent—virile Vincent and yielding Dina, birds of a creative feather—flee to purer surrounds, leaving the sterile cuckoos to their beds, books, and scandal. **—C.C.**

Cities and the Wealth of Nations, *by Jane Jacobs. Random House; 257 pages; $17.95.*

JANE JACOBS IS THE BARD OF CITIES THAT have the right stuff. Her *Death and Life of Great American Cities* reads like an extended commercial for the low-rise Greenwich Village of a generation ago, a scene of stimulating variety of cuisine, ethnic types, architecture, entertainment, and commercial activity. Her next book, *The Economy of Cities,* explored the causes of urban growth and decay. As she told the tale, successful cities anywhere in the world are like Isaiah Berlin's foxes: They know many things. If old specialties decline, new ones replace them. In such cities, creative types like Mrs. Ida Rosenthal flourish. Earning a living as a seamstress in New York, she was dissatisfied with the way her dresses hung on the customers. She invented the brassiere, initially threw one in with each dress, and soon quit dressmaking in favor of mass production of brassieres. Her firm, Maidenform Brassieres, in time grew so large that it opened new factories in the South, where wages were lower. No matter. Healthy cities export work and replace it with new work.

Most cities, however, resemble Berlin's hedgehogs: They know only one thing. In the age of American automotive dominion, Detroit thrived. As the industry became fat, lazy, and uninterested in innovation, the Japanese assumed world leadership and deprived Detroit of the only role it understood—making cars.

Jacobs's new book is a set of variations on *The Economy of Cities.* Its tone is somber. She begins with a lengthy blast at economists who, from Adam Smith onward, have concentrated on nations instead of cities and the regions that grow up around them; who, in modern times, have invented foolish devices such as Phillips-curve trade-offs between inflation and unemployment; and who have never understood the development process in either advanced or poor nations and regions. Although she strikes many a shrewd blow, the assault is both indiscriminate and inaccurate.

Once the economists are disposed of, Jacobs broods upon the state of the world. It is not satisfactory. American decline began in 1933, “when the nation began contending with the persistent poverty of the South by subsidizing it, then other poor regions as well, ever more heavily, followed up in due course by prolonged military production.” Even the T.V.A. was successful only in its first decade. It never generated the creative urban activity needed to sustain growth. To the sharp eye of our Cassandra, Japan had already begun by 1977 to share the American fate.

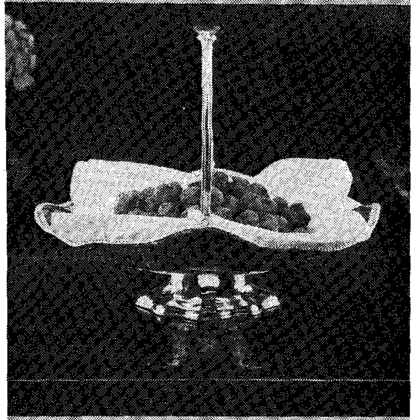
Since World War II, successful development has occurred in very few places. Taiwan, South Korea, Singapore, and Hong Kong practically exhaust the list. In rich countries, solutions to regional poverty remain elusive. Factory transplants don't work because they lack an essential urban infrastructure. The World Bank's favorite projects, dams of the scale of Egypt's Aswan, do nothing to lift the poor out of their misery, again because the essential fertilizing agent of growth, dynamic urban economies, is missing.

What, then, is to be done? Jacobs, with little conviction, suggests loosening the hold of the nation-state upon the economy. She toys with the notion of local economic autonomy in Canada, where she now lives, each unit endowed with its own currency, and consequently more sensitive to market signals as indicators of performance than it now is. Can cities revive? Yes, they can, but we won't find the recipe in this volume.

Jacobs is so unpersuasive that she jolts me into unusual optimism. During the period of alleged American decline, average living standards have far more than doubled, the New Deal and the Great Society at last did something to mitigate the brutalities of market capitalism, and, until Ronald Reagan's experiment in social Darwinism, the percentage of Americans below the poverty line steadily declined. If the Japanese economy is losing élan, it is a secret that has been well kept from its frustrated competitors in world markets. And until OPEC's 1973 and 1979 price coups, much of the developing world was doing reasonably well.

As the old Yiddish adage has it, for instance is no argument. Jacobs, whose attitude toward statistics is casual, furnishes readers with a great many examples, little in the way of coherent analysis, and less as prescription for urban regeneration. Worst of all, she ends in the Reagan camp. To condemn practically every government intervention in favor of groups and localities is to join the supply-siders' veneration of private entrepreneurial activity as the solution to all human difficulties. **—R.L.**

Tennis & Truffles...



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By Nancy McKeon and Corky Pollan

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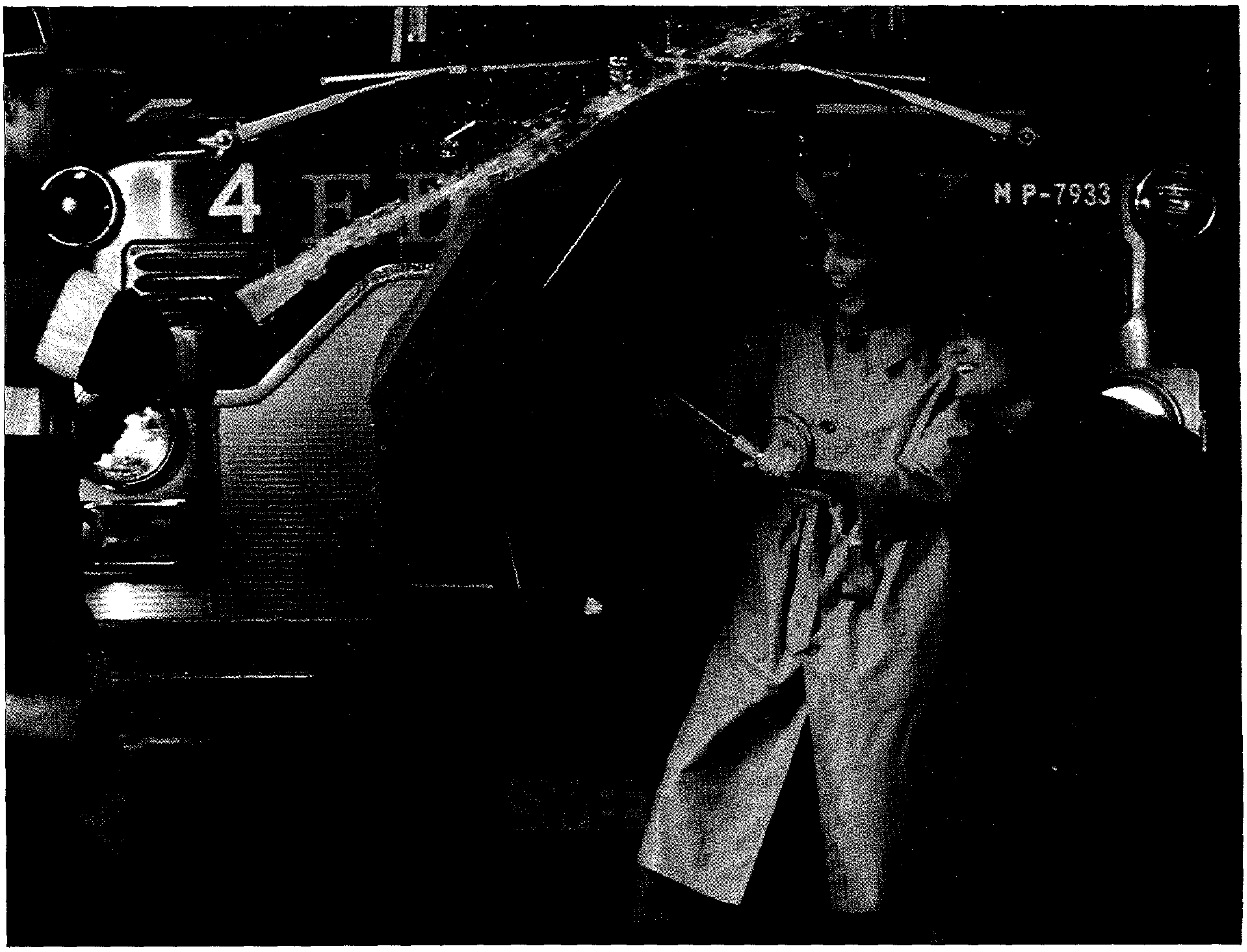

The Rain of Our Existence

By now, New Yorkers probably know all they want to know about rain. But the English know more about raincoats. To wit, these rubberized cotton coats for men and women. Note, please, that the soggy sceptered isle hasn't sent us heavy clunkers that will make us dread the rain any more than necessary. These are lightweight wonders that come in traffic-light colors—red, yellow, and deep green—plus black and tan. They won't chase the rain, but they may banish the rainy-day blues.
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Photograph by E. J. Camp. (Models, left to right: Jiles Kirkland, of Wilhelmina; Kathy Martin, of Elite; and Brenda Swanson, of Wilhelmina. Stylist: Suzi Lewis. Hair and make-up: Donyale McRae. Umbrellas from Uncle Sam Umbrella Shop. Rain boots from Eliot.) Illustration by Lane Smith.

Bringing Up Baby

Before You Were Born tells the story of babies' first nine months in the womb; *Baby's First Helpings* tells you what to feed them; and *The Child Care Encyclopedia* tells you how to raise them—a triumphant trio for parents, new or experienced. Margaret Sheffield's delightful book traces the development of the unborn baby in such a simple yet precise way that even a young child will understand. *Baby's First Helpings* grew out of Chris Madden's frustration at not finding nutritious baby foods that weren't loaded with additives. Her recipes are easy to follow, and most don't require any equipment. Penelope Leach's A-to-X compendium goes from abdominal pains to X-ray, with insights on play. Best of all, Leach tells you when to relax, when to worry.

BEFORE YOU WERE BORN/Alfred A. Knopf/$10.95
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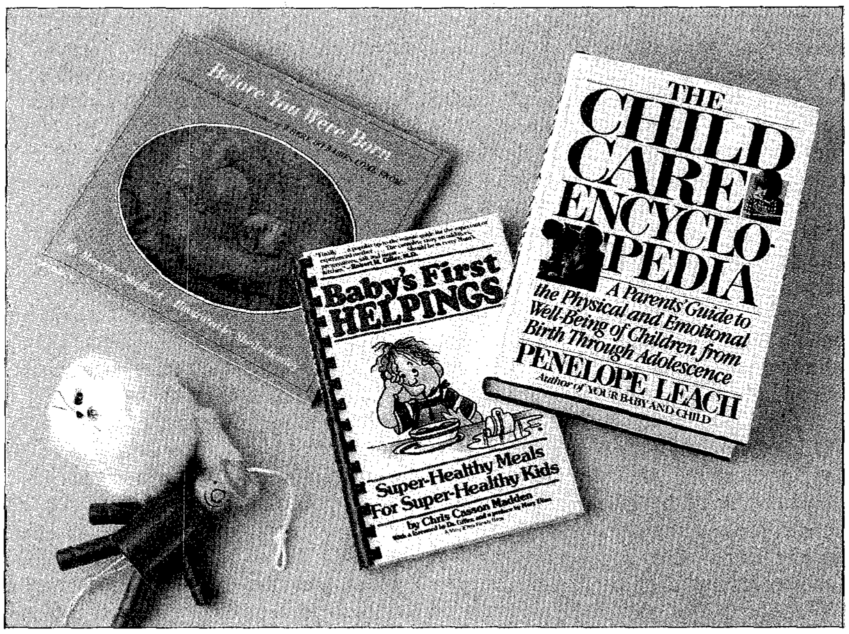
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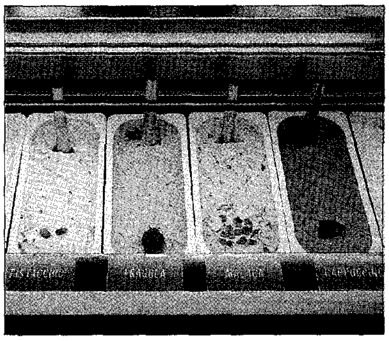
A Trip of the Tongue

If your yearly pilgrimage to Italy is ostensibly for the art and ruins but in reality to satisfy a craving for gelato, you just might get to see *Oslo* this summer. For New York now has a *gelateria* to rival those of Florence and Rome. If, like us, you've been puzzled that here in New York we just couldn't seem to get gelato right, you'll be delighted that Kenneth Horn (left) has the answers. This gelato-obsessed 27-year-old lawyer left a major law firm, learned Italian in order to work in Italian gelato kitchens and learn the recipes, imported the machinery (only recently made compatible with our own wiring), analyzed Italian milk, even checked out the grazing grass of Italian cows. The result: the nocciola, gianduia, cioccolata, croccantino of your dreams. All the ingredients are natural, all the flavors made from scratch, and this gelato might even be good for you—it's made with half the butterfat of American gourmet ice creams—(small, medium, and large cups, $1.30 to $2.50; pint, $3.95). Horn also makes natural-fruit-flavor sorbetti and, four times a week, semifreddo (an all-cream delight that's whipped by hand and tastes like mousse). There are eight tables and the requisite bar to lean on while sipping espresso ($1) or cappuccino ($1.50) and munching on a pastry-cream- or gelato-filled cannoli ($1.50). The murals in this stucco-walled *gelateria* are a twenties version of commedia dell'arte figures reinterpreted by artists Richard Gillette and Erik Filban; the music is always Italian. Authentic down to the tiny spoons (which had one neighborhood patron complaining, "What's wrong with you people, can't you afford regular-size spoons?"). Indeed, all that's missing at Gran Gelato is the string of sexy little Italian motor scooters lined up at the curb.



GRAN GELATO/*1614 Third Avenue, near 90th/289-1200*

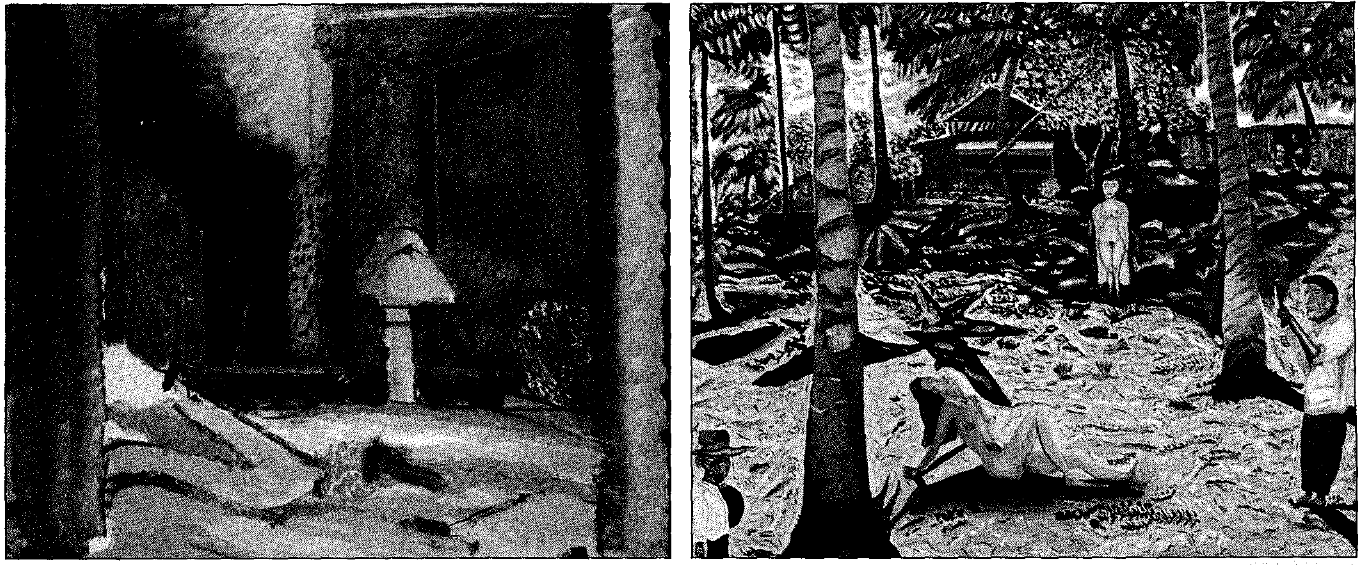
Photographs: top and right, Peter Mauss/ESTO; bottom, Jacques Beauchamp.

Art/Kay Larson

TIPS OF THE ICEBERGS

"...In both its ambitions and its failures, MOMA's survey of recent work is the most complex in years..."

"An International Survey of Recent Painting and Sculpture," the show that opens the renovated Museum of Modern Art, is going to be New York's most closely watched contemporary exhibition in nearly fifteen years. And it is probably going to perfectly please only the 165 artists who are represented in it. First of all, it's a thematic mess: a jungle of chattering and screaming wildlife. It's also bizarrely uneven, riddled with weak work by strong artists, weak work by weak artists, and strong work that loses some of its power by being too closely juxtaposed with the rest. But as out of whack as it is, there are complicated and fascinating reasons for arguing in its favor. In both its ambitions and its failures, "An International Survey" is in fact the most complex contemporary exhibition I can recall. This is no ordinary show, and no ordinary conclusions can be gleaned from it.



Fire sale: *Howard Hodgkin's* Interior With Figures; *Raphael Ferrer's* El Músico Ciego.

There are two ways to put together such a mix: to include everybody with any merit whatsoever and let them fight it out on the walls, or to try to mold the moment into a pleasingly idyllic shape with all the rough edges consigned to the wastebin. Senior curator Kynaston McShine chose the former, which is also the tactic he used in "Information," his 1970 survey of conceptual art. That show succeeded because of a thematic unity beneath the chaos. This one offers only the comfort of knowing that the unruliness of the times has been addressed.

And the times are exceptionally unruly. The eighties are a contradiction: Shot through with bombast and hype, they are also the source of more genuinely exciting art than that of any period I (who am 37) have ever witnessed. Modernism has become a braided river. To complicate matters, the movements of the seventies have infiltrated the "new directions" of the eighties. So-called expressionism, for instance, actually cuts an immense swath. At one edge are the conceptualist underpinnings of Susan Rothenberg's ghostly abstractions; at the other is the defiantly "dumb" de Kooning-style bravado of Rainer Fetting and the group of Germans who tend to regard conceptualism as a weapon of American cultural imperialism. At the height of the global dispersal of "universal" culture, nationalism has now become a point of honor: The Germans ponder their Germanness, the Italians appropriate a painterly irony that looks back over 2,000 years of history.

Hopes were high that McShine's four-year pursuit of the elusive eighties would conclude by guiding us through some of these difficult passages. That he has not done. But at least MOMA has made a worthy attempt to confront the challenges of the moment, in which an immense amount of work is being produced, much of it limited, facile, and shallow, but most of it unusually complicated. (It is frequently shallow and complicated at the same time.)

In some ways the density is effective (though a third fewer artists would have made it much stronger). There are nineteen artists here from Germany, nine from France, thirteen from Italy, six from Australia, and nineteen from Great Britain. They are thrown together with over 60 artists from New York and a mere 8 from California, plus 1 or 2 from unexpected art centers such as Poland. (Astonishingly, in a decade that owes much of its spirit to feminism, only fourteen are women.) To anyone who follows contemporary art, those numbers tell their own story. McShine has included more than the three Italians and four Germans who fit comfortably within New York's commercial system. He has, moreover, ignored the galleries and gone directly to the artists' studios. Such a broad sweep tends to put certain artists in their rightful place: Julian Schnabel, for instance, is surrounded by a crowd of Germans whose antics are as undisciplined and pompous as his.

By jamming in 165 artists, McShine fosters a crazy diversity. So we stumble across Bernd Koberling's wobbling black German cormorant rising phoenixlike in a red sky, around the corner from the meticulous naturalism of Elizabeth Butterworth's parrot studies, and on the same floor as Ida Applebroog's marvelously minimal cartoons about the battle of the sexes. Nicola de Maria, an Italian painter new to me, shows up with a curiously sentimental and mildly insipid blue abstraction that is Chagall seen through a foggy lens. And there are artists such as the Germans Walter Dahn, Hubert Schmalix, and Andreas Schulze, whose presence can be justified only by McShine's desire to prove that there is bad painting in Europe that we never get to see.

The most serious flaw in "An International Survey" is in the hanging. No doubt McShine felt that good work should be able to stand on its own, without further clarification. But the effect is to describe an international culture that has been wrenched from its roots, then forced to flower without the ideas that nourish it. This is an age addicted to information. Most recent art, even when expressionist, is built around a superstructure of theory, on a core of art history. Howard Hodgkin is an eminent English painter who is almost too well established for this show, but even in the case of someone so well known you can't understand him without reminiscing about Bonnard. Chris Burden is represented at the Modern with three fantastic flying boats—I think of them as versions of the Flying Dutchman—assembled from motorcycle engines and assorted junk. What you don't see are Burden's many self-immolating performances, leading you to deduce that the boats are analogues to his body.

McShine's show is a collection of the tips of several hundred icebergs. Those of us who know the background of the artists will be able to sort our way through; everybody else is going to feel confused. If you do have the information, or the kind of patience that will allow you to look hard for hours, some structure does emerge. The character of each of the two floors differs slightly. The main floor contains more intimate work, heralded by a large painting by Sandro Chia, the most important young Italian. Downstairs are the more virulent forms of expressionism, led off by a colossal painting of a subterranean cavern by Anselm Kiefer, the leading figure among the young Germans. In other words, McShine has picked Kiefer's monumental brown-black dirge (the best Kiefer I've seen) to introduce the raw, melodramatic emotionalism of the downstairs galleries. (Is he also remarking on the character of the room where this half of his show is hung?) And he has chosen Chia's sarcastic, ironic painting of the art world seen as a medieval tournament—a "jousting match"—as a preface to the irony one finds everywhere on the main floor.

Irony and emotionalism are the foundations of art in the eighties—McShine is absolutely on target here. But there is a third characteristic, which "An International Survey" documents almost to excess: individualism. Count it as a contribution of modernism and its emphasis on theory. The commercial and professional values of originality have sent artists off in a million new directions. Hanging this show in anything but fire-sale confusion would have required giving form to a deliberately formless diversity. Where do you "hang" Tom Otterness's neo-twenties heroic-style plaster cornice of rotund caryatids who have toppled a penis off its pedestal? Or Bryan Hunt's silvery dirigible that touches the wall at ceiling height, like Arp in free-fall? Or Carlo Maria Mariani's outrageously neo-neoclassic *Allegory of Art Criticism,* a painting in which a buxom Medusa holds up the severed head of Perseus, the artist-hero?

To pick favorites is like playing pick-up-sticks. But there are moments of pure pleasure: Neil Jenney's exquisite, mythic summation of virgin North American wilderness turned into a kitsch icon; a good abstract homage to Frank Stella, by Elizabeth Murray, that is not quite as strong as the Murray MOMA already owns; Mark Tansey's immensely funny *Innocent Eye Test,* a parable of the interchange between artist and audience, except here the audience is a cow (who, indeed, looks "cowed" by art).

In the last quarter of the twentieth century, artists have become painfully self-conscious: about their relationship to history, about their refusal to think about history, about their ironic distance from history. There is simply too much modernist history now—nearly a hundred years of it—and the burdens and challenges add up to the single most important factor in the art of the moment. It's tempting to design a show like this to be definitive. But "An International Survey" has to be seen as a rough cross section of the decade's high and low points. Otherwise the show has only added to the confusion.

Credit some of the confusion to the architecture. As director Richard Oldenburg said before the opening, there will undoubtedly be glitches to correct in the traffic patterns of the new building. One glitch is evident right away: In order to find the second half of "An International Survey," it's necessary to locate a modest escalator that descends through a rectangular hole in the entryway's marble floor, an experience akin to sinking through a trapdoor into a pharaoh's tomb. Once underground, you find a cavernous, bright, comfortable exhibition hall. But for all the good moments that follow, that first suggestion of a suffocating descent is hard to shake. (11 West 53rd Street; through August 7.) ■

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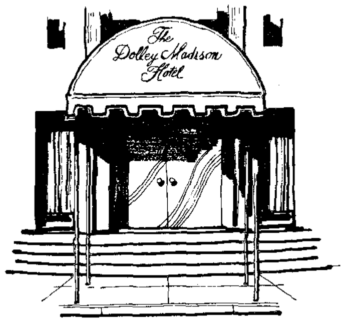

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HAPPY BIRTHDAY, SWEET SIXTEEN

"...*Sixteen Candles* understands kids better than most movies do—it treats their romance with great gentleness and wit..."

The rites of spring: *Anthony Michael Hall and Molly Ringwald in John Hughes's film.*

Sixteen Candles, THE NEW TEEN DATING comedy, is an odd mixture of brutality and tenderness. Screenwriter John Hughes, directing for the first time, shoves his minor characters around as if they were dirty trays in a cafeteria; he revels in the kind of crude obviousness that kids often love precisely because it's so insistently dumb. Yet Hughes has created a lovely heroine, Samantha (Molly Ringwald), and he treats her as delicately as he might a princess opening her first ball. His affection for her redeems the picture.

Samantha, a high-school sophomore in the Midwest, has turned sixteen, but no one has noticed—her entire family is preoccupied with her older sister's impending marriage. Meanwhile, at school, she's developed a crush on Jake, a dark-eyed dreamboat in the senior class. But of course Jake (Mike Schoeffling) is going out with a blonde prom queen. He has seen Samantha looking at him, and he's longing to break up with his sulky, self-centered girlfriend, but Samantha, abashed and unsure of herself, can't imagine that he might be interested in *her*. How could she? She's spending all her time fighting off a skinny freshman with braces—a brilliant, infuriating nonstop talker and con artist called the Geek (Anthony Michael Hall). A pretty girl turning sixteen is not about to go out with the Geek.

Most teenagers are convinced that adults never understand what's important to kids. But the adults who made *Sixteen Candles* understand better than most. The movie says that though Samantha's problems may not mean much in the long run they mean a great deal at that moment. Unless she receives some attention from the guy she's crazy about, she's going to be depressed for months, and the movie, solicitous as an anxious daddy, asserts that she's too fine, too good—too unselfish and true—to suffer that way.

Molly Ringwald, a charming sixteen-year-old actress with a "crushed" upper lip and a freckled nose, is one of the few kids whose trivial problems we might care about. When she rolls her eyes in dismay at some noisy goofballs harassing her on the school bus, or pouts when her grandparents show up (she's bored in advance by the fuss they'll make over her), she creates so much intimacy with the camera that we don't think of her as a spoiled little bitch—we think how we might be annoyed by these things, too. Molly Ringwald (first seen in Paul Mazursky's *Tempest*) has a quality of radiant sanity. Her Samantha, talking to herself, makes fun of her own misfortunes even as she falls deeper into misery.

John Hughes, who wrote two of last summer's comedy hits (*Mr. Mom* and *National Lampoon's Vacation*), knows that high-school romance is largely a matter of kids trying to act out a certain image of themselves. The handsome, athletic Jake is actually a little dumb, but Jake, who has the right moves, doesn't have to be clever to come out on top. He can play Mr. Cool, saying little, and the other kids will revere him—he can sustain his style.

Hughes must know that it's hard for the audience to care deeply about the Jakes of this world—natural winners—so he makes the Geek the surprise hero. The blond, clown-faced shrimp Anthony Michael Hall has a nervous, high-torque delivery; he spins out the new teen computer/video jargon so quickly he seems to have been hatched by Mr. and Ms. Pac-Man. The Geek is the kind of demoniacally inventive kid who reaches his peak of audacity and artistry in high school. Like all such kids, he has followers—two gangly, nearly mute collections of elbows, knees, and shiny orthodontia who travel around school wearing more electronic gear on their heads than the astronauts. These two boys are classic high-school dorks in new outfits: Electronic-age wallflowers, they watch the girls at a school dance through some sort of infrared scope; they're always photographing something, always taping, broadcasting, duping. They're so busy running words and images around the circuits they don't ever have to speak to anyone.

For the moment, the Geek's main purpose in life is to convince these two that he's a stud. In a gesture of sublime generosity, Samantha lends him her panties so he can pretend to his friends that he's scored with her; he repays the favor by no longer pestering her and by doing his best to bring her together with Jake. John Hughes treats the central romantic situation with great gentleness and wit—it's only everything else in the movie that's trash. Working in a market that rewards gross-out humor, Hughes loses his artistic nerve and piles on the cheap laughs. There's the randy Chinese exchange student, picturesquely named Long Duk Dong, who topples onto

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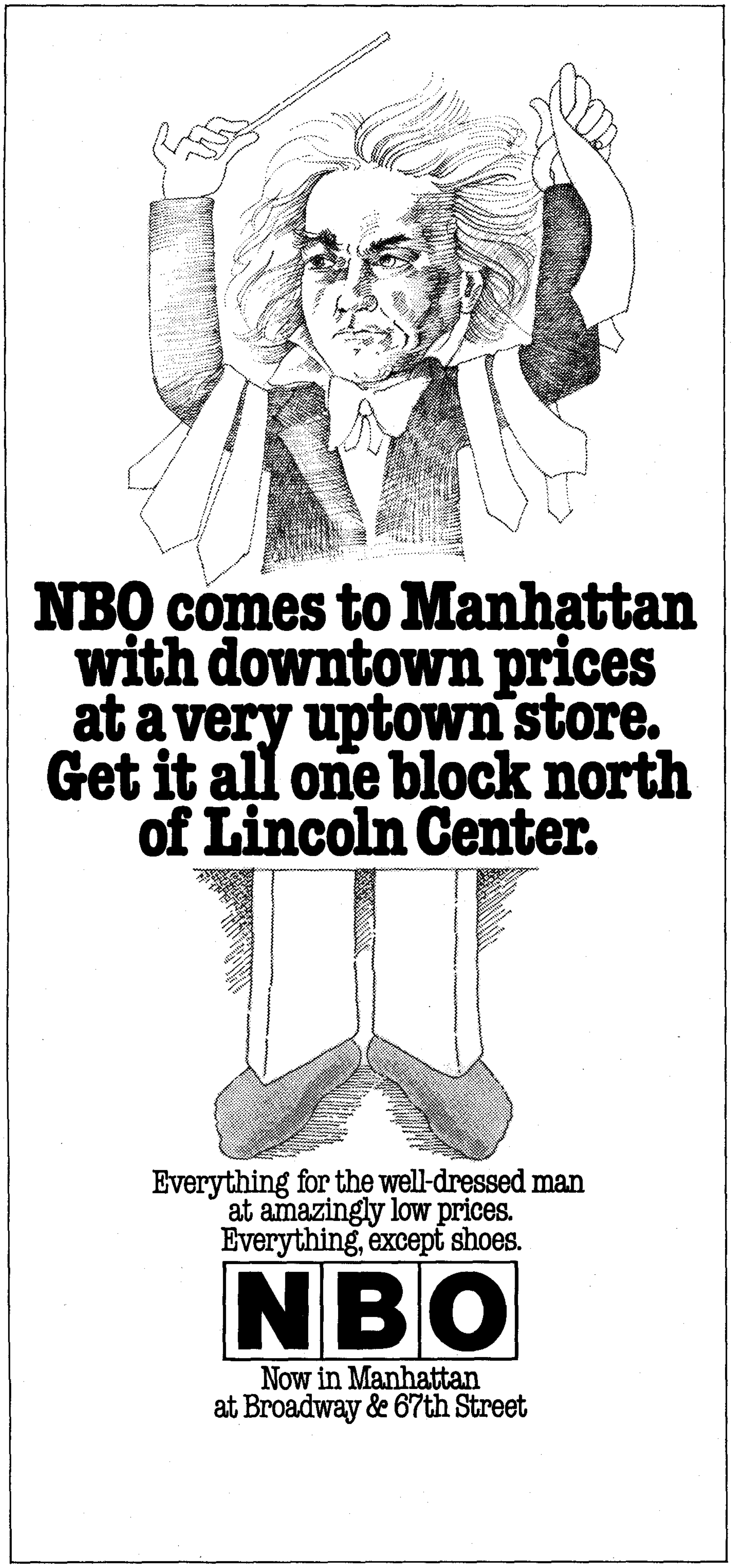

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large-breasted girls; there's the usual slobby teen party, with the pizza left spinning on the record turntable and soused adolescents strewn among the beer cans. Yet amid the joshing and jeering, the low comedy and mess, there are also intimations of the way bright, sensitive kids might connect with one another. Watching *Sixteen Candles* is like finding a couple of cans of champagne in a six-pack of Schlitz.

BRUNO BARRETO'S **Gabriela** IS ANOTHER of those movies—not nearly so good as Barreto's earlier *Dona Flor and Her Two Husbands*—in which Sonia Braga, all glistening eyes and happy smiles, jumps out of her clothes, shakes loose her thick dark hair, and makes feverish love to some grateful but clearly overmatched actor who holds on for dear life. Braga is an authentic sex star (there is nothing else to call her), with the most beautiful, satiny, light-brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. (No director, I am sure, has ever had to say to her, "Why don't you loosen up a bit, Sonia?")

I don't expect much more from a Sonia Braga movie than some raffish sex scenes, a few pleasantly scruffy jokes, and plenty of relaxed, sultry Brazilian atmosphere, but even with lowered standards, I was disappointed by *Gabriela*. Based on a novel by Jorge Amado, the movie is about a country girl (Braga) who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela*—some complicated business about the town's undergoing economic modernization as well as rapid changes in the macho code that gives a few powerful men life-and-death power over everybody, including their adulterous wives. There are confusing scenes of war between different power factions; jealous husbands brandishing pistols; men in white suits hanging around a bar and talking endlessly of women; beautiful shots of the town; and much teasingly sensual music by Antonio Carlos Jobim. The narrative is highly intermittent and often disorganized. After a while, one begins to wonder if the filmmakers, stunned by the heat and the beauty of their star, simply decided to let the "themes" go and have Braga run wild. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. *Gabriela* is a mess, but I can't say that I was bored. ■

Dance/Tobi Tobias

'BALLET IS WOMAN'

> "...In A.B.T.'s Romantic *La Sylphide,* Gregory and van Hamel each triumphed over the reality of flesh and temperament..."

EARLY IN ITS CURRENT SEASON AT THE Metropolitan Opera House, **American Ballet Theatre** lost one of its most gifted artists, perhaps for good. Gelsey Kirkland decamped on the eve of her scheduled performance in *La Sylphide;* this was to be the star's first appearance in a "big" work in her latest comeback from debilitating emotional and physical illness. The week before her sudden departure, Kirkland made a ravishing showing in Tudor's *The Leaves Are Fading,* confirming the fact that her talent is unparalleled among our younger ballerinas. However, the gods—Terpsichore, at least—looked down in pity and saw to it that two of the company's leading women, who had been dancing soullessly for some seasons, awakened and dazzled.

Idealized beauty: *Suzanne Farrell in New York City Ballet's* Liebeslieder Walzer.

In *La Sylphide,* Cynthia Gregory, a majestically built, imperious dancer, ideal for classical roles such as Odette in *Swan Lake,* transformed herself into a model Romantic ballerina. Her dancing was airy and loose-limbed, with a fey quality wonderfully suited to the capricious Sylph who lures the hero away from domestic contentment to his destruction in a world of wild dreams. In the first act, one moment plaintive, the next giddy with joy, Gregory captured the volatile temperament of the Sylph; in the second, she took on a slightly mad quality, as if she not only induced but epitomized James's delirium. The acting, at once thoughtfully studied and inspired, was everywhere seconded by the dancing, light as an infant's breath, with a feeling of serene, effortless flow.

Martine van Hamel's Sylph was also a triumph of illusion over the realities of flesh and temperament. The dancer, who has the lushness of a Rubens woman, got at the Sylph's delicacy by scaling down the footwork and employing an elaborately graceful port de bras. Although she did not quite equal Gregory's portrayal of the character, she made certain points especially clear and touching. As she frolicked with James in her woodland home, you saw that the reason she kept slipping away to fetch him absurd presents was to prevent him from getting hold of her. It is the very nature of the Sylph to be incapable of being secured in a mortal's grasp—that is, possessed. This, of course, made the moment of James's binding her fast with the scarf the witch has secretly poisoned—killing her just as he finally captures her in his embrace—all the more poignant, and van Hamel was at her finest as the dying Sylph, miming, "But you swore to love me."

Like whizzes in math or physics, potential ballerinas can be spotted very young, and, when one examines its ranks, it's hard to see where A.B.T. will get its next crop. There are, however, a number of young women coming to the fore who give a great deal of pleasure. Amy Rose stands out in everything she does, from anonymous ensemble assignments to occasional small solos. Physically as fragile-looking as a bisque doll, she's unexpectedly piquant in performance; you love her for her spirit. By contrast, in a brief variation in *La Sylphide's* second act, she is the essence of the nineteenth-century engravings of wasp-waisted ladies playing at being winged spirits.

Amanda McKerrow, whom the judges adored at the Moscow competition in 1981 and awarded their gold medal, is the one A.B.T. fledgling who really looks like ballerina material. She is still a blank, though. She has good proportions, pure line, natural grace, and clean, able technique, but at present she manifests about as much temperament as a pre-pubescent girl. She's an enigma—even her coloring and features are as mild as milk—but a fascinating one.

The season's medal for progress should be given to young Deirdre Carberry, who looks as if she's been having a private lesson every morning, with coaching in each one of her roles. Cast, perhaps ironically, as Baryshnikov's muse in Twyla Tharp's *Little Ballet,* Carberry has an unfortunate body—rather squat, with a tendency to plumpness—and there is more than a hint of vulgarity in personality. But she is learning to dance as if she were an ideal beauty and a great soul. If A.B.T.'s whole female roster could be encouraged to dance like that, there would eventually be a ballerina glut.

IT WAS BALANCHINE WHO DECLARED that "ballet is woman," and whose choreography is a poetic testament to that idea. His exquisite *Liebeslieder Walzer,*

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". . .The miracle of *Liebeslieder Walzer* is in its suggested mood and feeling. . ."

revived by the **New York City Ballet** this season after an unconscionably long absence from the repertory, is about couples, to be sure, but the four gentlemen (here Sean Lavery, Joseph Duell, Bart Cook, and Ib Andersen) are essentially the consorts and worshippers of the women—Suzanne Farrell, Kyra Nichols, Patricia McBride, and Stephanie Saland—who represent facets of an idealized and mysterious beauty.

In David Mitchell's version of the silvery rococo salon in the Amalienburg pavilion, a pair of pianists and a quartet of singers perform Brahms's love songs, the *Liebeslieder* and *Neue Liebeslieder*. They are dressed like the dancers, the women in Karinska's shimmering gowns and heeled slippers, the men in formal evening wear; the effect is of an elegant "at home" among the *haute* bourgeoisie of the last century. As the first cycle of songs closes, the dancers rush through the French doors into the open air; when they return, the women in ballet skirts and pointe shoes, and the choreography evolves from particularized social dancing to abstract classical movement, one feels that one sees these people embodying their own dreams.

The miracle of *Liebeslieder* lies not so much in the technical feat—of Balanchine's creating an hour of marvelously varied dancing, all in three-quarter time—but rather in the atmosphere and range of feeling that is suggested. Love is here in all its guises—gay, stormy, tender, tragic—each mood so evanescent, one is hard put to say how it is brought into being. The sensitivity of the dancers, and of Karin von Aroldingen, who staged the production, contributes to the effect that one has imagined the whole thing.

THE FINAL INSTALLMENT OF THE **Metropolitan Opera Centennial** celebrations, on May 13, was devoted largely to dancing and provided some interesting perspectives on the art of the ballerina. It was clear from all the performances—from full-scale renderings of the choreography to mere sketches of former triumphs—that a youthful, vigorous technique is only a small part of a great star's equipment, that the ineffable something we call "genius" or "soul" is what gives her her power.

Margot Fonteyn, at 65, was as glorious as ever, in the flimsiest of party pieces that had her awakened with a kiss—by Sir Frederick Ashton—and given the four Rose Adagio blossoms. Clad in a stunning red ball gown, she offered no more dancing than the fragment of a lilting waltz and a gracious promenade; her radiant smile and her expressive eyes did the rest. Her contemporary Alicia Alonso, who still attempts ballerina roles, offered a passage from the second act of *Giselle*, where, with a small fraction of the required physical equipment, she created at least a half dozen memorable images.

The generation of ballerinas who might reasonably be contemplating retirement from the stage, women in their forties, seemed indefatigable. Corps de ballet members routinely give up or give out in their thirties; ballerinas, evidently, are made of sterner stuff. Antoinette Sibley, increasingly strong after an injury that seemed certain to finish her career, made an impetuous and sensual Manon Lescaut, partnered by David Wall, while Marcia Haydee gave as good as she got from her longtime colleague, Richard Cragun, in the knock-down-drag-out duet from *The Taming of the Shrew*. The enchanting Carla Fracci persuaded *her* old partner, Erik Bruhn, to don kilt and ballet shoes to play James to her Sylph, and he seemed to inspire her as he used to, his quiet, impassioned acting a foil to her quicksilver shifts of emotion.

Natalia Makarova, whose idea of a holiday from the demands of classical ballet is a run in a Broadway musical, gave her customary sublimely lyrical reading of the Act II adagio from *Swan Lake*. Her cavalier was the graying but still reliably solicitous Ivan Nagy; her accompanists, the violinist Itzhak Perlman and the cellist Lynn Harrell, both of whom joined in applauding her. Of the women in this generation, only Lynn Seymour looked defeated by time, her rendition of Ashton's *Five Brahms Waltzes in the Manner of Isadora Duncan* giving only glimpses of her former plasticity and tempestuous feeling.

The Royal Danish Ballet's Lis Jeppesen, the ingenue of the evening at the age of 27, showed how a ballerina is served by apt material, in the balcony scene from Ashton's *Romeo and Juliet*, partnered by Arne Villumsen. As she captured both the delicate, subtle beauty of the steps and the heady emotions of an adolescent in love for the first time, Jeppesen seemed to grow right before one's eyes in intelligence and expressive force. Created for the Danish company in 1955, the ballet has been absent from the repertory for almost twenty years. I'd like to think that the mounting of the duet, by Henning Kronstam, the ballet's first Romeo, with final coaching by Ashton himself, was not just a party favor but the first step toward the retrieval of the entire work. ▬

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THE RARE AND THE OVERCOOKED

"...At Young Playwrights, *Fixed Up* is a winner and *Tender Places* a small wonder. *Mr. & Mrs.* is clever but says nothing..."

The Young Playwrights Festival (IT would be even finer with an apostrophe) is around for the third time and, though not quite so consistently impressive as last year, still pretty remarkable. It is all very well to say that these playwrights had to be under nineteen when they wrote their pieces, and under nineteen one still has one's innocence intact. Sure, but where does one get the experience? How does one acquire the skill with words to set it down? Whence the detachment with which to observe *other* people? And from where does one summon up the know-how to make it all stageworthy? In this sort of situation, youth, usually, neither knows nor can. Yet some of these young authors can and do, and if their works are mostly—and frankly—autobiographical, they see and hear the world as if on the day of creation: It is not paradise, true, but none of its vividness has as yet been lost.

Lopsided affair: *Knepper and Christianson in Young Playwrights'* Romance.

Romance, by Catherine Castellani (eighteen), concerns the warm but lopsided affair between a young waitress and her unemployed lover in "a tiny basement apartment." Will the young man find work? Does he want to? Can attraction survive such attrition? It is all a bit too Pinteresque and more than a little vacuous, but it does have the texture of fraying reality. Catherine Ann Christianson, a charming young actress with the most provocatively *retroussé* nose, and the virile Rob Knepper play it with quiet assurance under Elinor Renfield's unhelpful direction. Nor is Miss Renfield much help to *Meeting the Winter Bike Rider*, by Juan Nunez (seventeen). A lonely, freezing, late-night cyclist seeks refuge, in a small midwestern town, in the attendant's room of a seedy gas station, where the attendant, likewise a teenager, likes to read late and undisturbed. The youths make halting conversation. The cyclist left home out of some undisclosed pique; the attendant is curious. Each makes a move toward the other—possibly homoerotic, possibly not. But their timing is off, and each rebuffs the other. They part. At least as presented here, with undistinguished acting by Jeffrey Marcus and Corey Parker, this vignette plops.

But now, bang! a winner: *Fixed Up*, by Patricia Durkin (sixteen). Laura, a very smart, plain, and wildly, defensively loquacious girl, has been fixed up for the high-school prom with Jeffrey, a bit of a genius, though not with the ladies, who is off to M.I.T. Neither of them is adept at the technology of dating, and they, especially Laura, are making a mess of it. A predicament as old as the kids are young, but Miss Durkin has observed and heard and written it with an accuracy, simplicity, and good humor so intense that the accumulation of miniature *contretemps* fills out the stage like choice Tanagra figurines a vitrine.

Take a line like "I mean, I hate small talk, but it's what I do best." Not only does every apologetic monosyllable precisely hit a sore spot, but also there is a perfect mixture of self-depreciation and satisfaction in the grave, Lilliputian quandary evoked. Or take the earnest nosology Laura applies to a kid sister: "She went through this whole thing of sticking things up her nose. If it would fit, up it went." A bit later, Jeffrey inquires: "She does, the little snot?" What is wonderful is that the boy is drawn as knowingly and sympathetically as the girl, and that both are not merely awkward, but also charmingly intuitive about covering each other's and their own awkwardnesses. Under Shelly Raffle's canny staging, Ellen Mareneck and Marc Epstein play with enchanting perfection; gladly would I eavesdrop on them again same time next year.

In the Garden, by Anne Harris (seventeen), directed by James Milton, concerns the trial return from a sanatorium of a deeply disturbed spinster, Kate, to the family house inhabited by her somewhat less unhinged sister, Mary, upon their mother's death. The efforts of these lonely women to get along while rubbing each other wrong—and finally raw—are observed with remarkable clinical accuracy by the young author, who, surely, cannot be either of them. Yet for all its maturity, the play is a bit too arid, repetitious, and inconclusive. Pamela Payton Wright is a believably phlegmatic Mary, but Etain O'Malley makes the difficult Kate insufferably grating.

Also staged by Shelly Raffle, *Tender Places*, by Jason Brown (twelve!), is a small—actually rather big—wonder. Here is a play about his parents' divorce by a very young boy (played with fine brattiness by Knowl Johnson) who actually manages to capture himself and three adult characters, including an old woman in the park, with cool but not unsympathetic penetrance. The parents fight for the possession and affection of the boy, and against each other through him. He manipulates them both, while also reveling in self-pity, until the

Photograph by Martha Swope.

philosophical bag lady straightens him out. This is an extraordinary achievement for Jason Brown: He is the only one of these five playwrights to manage three characters onstage at once—much harder than merely two. May his talent grow and his head not swell!

IS THERE A SADDER THING THAN A PLAYwright who has written clever lines galore in a play that has nothing to say? That is the case of Kevin Wade, whose previous work, *Key Exchange*, at this same W.P.A. Theater, made some wistfully droll comments about our amatory and marital mores. His new play, **Mr. & Mrs.**, makes the initials stand for What Price Artfulness? Mr. Wade has recently married the actress Polly Draper, who here plays the TV reporter Blake Upton, about to marry the painter Sam Dawkins. They are a happy premarital couple with happy premarital problems: Blake seems to have had a last-minute one-night stand with an admired baseball player, which was clandestinely taped by the sound-man of her producer, Jake Marlowe, when they were all in adjoining rooms of a Chicago hotel. Two days before the wedding, Jake, who is to be Sam's best man, gives Sam the tape, supposedly as a weapon against Blake, should she ever become too uppity. Jake, unhappily married, has himself had a brief fling with Blake, whom he still craves; his motives are murky.

But Blake really loves Sam, Sam really loves Blake, and Jake isn't such a bad guy, either. So now we must come up with some happy marital problems. A high-powered lawyer, Alexandra Mulwray, gives Blake a chance at a big news break if she and Sam will cancel their Jamaican honeymoon and fly up to Halifax with her. Problem. Then it turns out that Blake and the ballplayer never went anywhere near all the way, and Jake is under attack for withholding information, the rat. Then everyone is noble and makes generous compromises and things work out. What an understanding marriage the Wades—I mean the Dawkinses—will have! But this is hardly a play: at best, a wedding present. As Sam says, "I don't want an open marriage. I want a closed marriage and throw away the key." Well, this is clearly a *pièce à clef*, and I think the *clef* should have been thrown away. Also the *pièce*.

David Trainer has directed suavely in a nice set by David Gropman, with good costumes by David Murin and fine lighting by Paul (how did he get in?) Gallo. Pamela Brook is strident as Alexandra, Polly Draper rather too self-conscious as Blake. But Mark Metcalf ripples along smoothly as Jake, and, as Sam, Peter Friedman is a joy. With a quirky natural finesse, he can make infinitesimally offbeat demeanor and delivery seem righter than right—brilliant. ■

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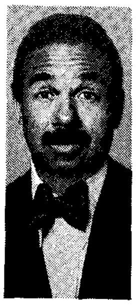

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NATURAL RESOURCES

"...Blitzstein's *Regina* redefines and elevates the original. Soprano Ghena Dimitrova—at last—makes a thrilling debut..."

MARC BLITZSTEIN'S **Regina** USED TO BE seen with some frequency at the City Opera during the 1950s, when the company had a strong commitment to American opera. It should never have left the repertory—precious few native operas combine this much dramatic power, musical quality, and audience appeal. Beyond that, *Regina* is an opera American singers can respond to instinctively and naturally, because its idiom is so rooted in the country's vernacular musical-theatrical tradition. The Opera Ensemble of New York's recent revival may have been a trifle sluggish, but the production forcefully reaffirmed the essential values of the piece, still fresh and vital 35 years after its first performances on Broadway.

Based on Lillian Hellman's *The Little Foxes, Regina* will probably outlive the play, which is beginning to look rather creaky. Like so many operas drawn from sources that have dated, *Regina* survives because the composer has redefined the characters, conflicts, and central ideas of the original with music that consistently elevates the material. Despite its slick surface, *The Little Foxes* is a play with a conscience, and that surely attracted Blitzstein as much as the flashy personalities of the drama. The battle lines are clearly drawn in the Hubbard-Giddens family, between the money-hungry locusts "who eat the earth" and those "who stand around and watch them eat it." That is the timeless confrontation that draws our attention to these people and kindles the action—a clanky melodrama in *The Little Foxes* but, thanks to the added dimension of Blitzstein's music, a disturbing examination of moral corruption in *Regina*.

At first, the opera may seem little more than a skillful pastiche of set pieces on old-fashioned popular styles—rags, blues, pop songs, waltzes, jazz—but Blitzstein weaves it all together with a composer's creative imagination and consummate skill. Over a continuous orchestral commentary, the singers move easily from speech to intoned declamation to song without a seam showing, and the music tells us all we need to know about these characters—Regina's materialistic hymn in praise of "things," for example, a vicious parody of a sentimental Victor Herbert waltz song; or Birdie's lovely "Lionnet" aria, a nostalgic retreat into the past that unconsciously triggers her pathetic confession of alcoholism. On every page of the score, Blitzstein observes, probes, and interprets human behavior with the penetrating precision of a born opera composer.

The Opera Ensemble's production, directed by John J. D. Sheehan, projected the basic flavor of the piece efficiently enough, although the action could have been more sharply focused and closer attention paid to details of characterization. Perhaps the spatial limitations of the Lillie Blake School Theater partially accounted for the self-consciously stiff movements of the cast. A clumsily misplaced staircase in Act II was the worst obstacle, spoiling the chilling climactic argument between Regina and her husband, Horace, on the verge of death—"I'll be waiting!" Regina tauntingly screams on a high C, a dynamite curtain line that should not have fallen so flat.

Then, too, the opera is bound to lose its bite without a Regina who can command every scene. Susan Marie Pierson looked the part and sang prettily, but she lacked presence and personality—more of a pleasant southern belle than a grasping little vixen. A good Birdie can often steal the show from Regina, and Deborah Lazenby did precisely that, with a nervous flutter of the hands, a catch in the voice, and a subtle play of facial expressions that showed a singer completely in contact with her role. I also liked Robert Osborne's quietly understated Horace and Paul Kelly's flighty Leo, while the tidy orchestral playing under Ruth Bierhoff's direction was another plus. It was good to see *Regina* back in New York, and for that alone the Opera Ensemble deserves at least one loud cheer.

Scene stealer: *Deborah Lazenby as Birdie in* Regina.

SCALPERS WERE ASKING for, and receiving, up to $200 a ticket for the Opera Orchestra's recent sold-out concert performance of Verdi's **Nabucco**, in Carnegie Hall. The anticipatory excitement centered less on the opera than on Ghena Dimitrova's first appearance in New York. Dimitrova, who has been burning up stages all over Europe, is the hottest dramatic soprano to come down the pike in years, an important singer who should be at the Metropolitan Opera. We might have seen her there long before now, but some tin ear in the Met's casting department heard Dimitrova sing in *Ernani* in Dallas a couple of years ago and apparently decided she was not up to Met standards.

The audience in Carnegie Hall disagreed, welcoming the soprano with roars of approval. Voices of this size and quality come along once in a generation, if that often—not even recordings can really suggest the amplitude and cutting power of this thrilling instrument when hurled into the spaces of a large hall. Producing a rock-solid column of sound over a two-octave range, Dimitrova negotiated Abigaille's jagged vocal lines

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and boiling coloratura with the accuracy of a mountain goat and the easy assurance of a Triple Crown winner who knows she has no competition. It was not exactly a subtle performance, nor one with much color or nuance, but the sheer impact of the voice swept any quibbles under the rug. Apart from Paul Plishka, a stirring Zaccaria, the rest of the principals—Allan Monk, Patricia Schuman, and Jesus Pinto, under Eve Queler's vigorous musical direction—inevitably paled next to this astonishing force of nature.

THE ORATORIO SOCIETY'S PERFORMANCE of the *War Requiem,* in Carnegie Hall, and Peter Schreier's appearance with the New York Philharmonic singing the Serenade for Tenor, Horn, and Strings were only the two latest reminders that **Benjamin Britten**'s music has steadily gained in popularity since his death, nearly eight years ago. The Metropolitan Opera presented *Peter Grimes* and *Billy Budd* this season, the English National Opera is presently on tour with *Gloriana* and *The Turn of the Screw,* Covent Garden brings its *Grimes* production to Los Angeles this summer, while the St. Louis Opera is about to stage *Paul Bunyan.* Most composers who enjoy critical acclaim during their lifetimes suffer an eclipse the moment they die, but Britten shows no signs of going away. That fact is even more remarkable considering his numerous authoritative recordings of his own music—to those of us who grew up with them, the performances on those "definitive" discs sound so inevitable that alternative interpretations hardly seem possible.

The Met's two distinguished Britten productions have proved otherwise. Even the Oratorio Society's *War Requiem* was an honest, musically rewarding occasion, if not one to erase memories of the composer's coruscating vision of this complex score. Jo Ann Pickens, Stanley Cornett, and John Shirley-Quirk were eloquent soloists—especially Shirley-Quirk, who has participated in many Britten premieres over the years. The interplay of musical activity between the Latin text (with soprano, chorus, and full orchestra) and Wilfred Owen's anti-war poems (sung by the male soloists and a separate chamber orchestra) may not have been ideally defined, but Lyndon Woodside's alert conducting effectively outlined the work's dramatic conflicts. Meanwhile, at the Philharmonic, Schreier had less success with the Serenade, phrasing awkwardly and singing with a heavy German accent. But then, this gorgous score is so closely identified with the unusual timbre and flexibility of Peter Pears's liquid voice that almost all other tenors who sing this music are bound to suffer in comparison. ■

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THE LATEST STYLES IN WOMEN'S SHOES, sizes 5–10 M and N, are on sale at this chain of five shoe stores. Shoes at Foot Fetish (two locations), Foot Fetish East, and Shoe Express include: all Jacques Cohen espadrilles, were $25.90 and $29.90, now $19.90; Jacques Cohen leather gladiator sandals, were $39.90, now $31.90; Shoe Biz espadrilles, were $33.90, now $10; Unisa beaded sandals, were $33.90, now $29.90; Italian Cities pumps, in five colors, were $51.90, now $41.52; Profile textured pumps, were $34.90–$59.90, now $27.92–$47.92; Kenneth Cole canvas shoes, were $52.90–$59.90, now $25; Tretorn tennis shoes, were $34.90, now $28.90; 20 percent off already discounted Nickels shoes (Shoe Express only). At Vamps, for 20 percent off retail: Coast Creation nylon-mesh and canvas-webbing-trimmed summer bags, in many sizes, shapes, and colors; matching belts; Cole and Shoe Biz shoes; Il Bisonte heavy natural leather shoes from Italy; J. Wm. Derr (soft-as-butter) leather bags; leather bags by Margolin or Meyers; L.A. Expression double-wrap plain or decorated belts; Leg Lines panty hose; and much more. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible. *Foot Fetish, 476 Columbus Ave., at 83rd St. (580-1515), 140 West 72nd St. (362-4114), Foot Fetish East, 1142 First Ave., at 63rd St. (355-6962), Mon.–Sat. 10 a.m.–8 p.m. and Sun. noon–6 p.m.; Shoe Express, 1420 Second Ave., at 74th St. (734-3967), Vamps, 1421 Second Ave., at 74th St. (744-0227), Mon.–Sat. 9 a.m.–9 p.m. and Sun. noon–6 p.m.; while stock lasts.*

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THIS GREAT ITALIAN FOOD STORE IS OFfering reductions on lots of edibles. Cheeses include: French Brie, was $3.98 a lb., now $2.98; Italian Fontina, was $5.98 a lb., now $3.98; Swiss Emmentaler, was $4.39 a lb., now $3.49. American sturgeon caviar, was $8.98 an oz., now $5.98; 17-oz. bottles of Bel Canto vinegars from Modena (including Balsamic), were $2.79, now $1.99; 2-lb. boxes of Bertagni cheese-filled egg, spinach, or tricolor tortellini, were $8.50, now $5.98; Carr's water biscuits, Cracottes, or stoned-wheat thins, were $1.39 a box, now 89 cents; 2½-lb. bags of red or white Colossal pistachio nuts, were $16.98, now $10.99; half-liter bottles of La Contadina unfiltered extra-virgin olive oil, were $6.98, now $3.98; Citterio Milano or Sorpressatta-style salami, was $7.39 a lb., now $5.49; Marcel Recorbet sauces (béarnaise, green peppercorn, Mexican, or whiskey), were $4.59 each, now $2.98; Scotch smoked salmon, was $6.98 a ¼lb., now $4.98; 200-g. bags of Udinese beechwood-roasted ground espresso coffee, were $3, now $1.99; homemade olive salad, was $4.39 a lb., now $2.59; Gaeta olives, were $4.39 a lb., now $2.98; 10-oz. jars of San Remo sun-dried tomatoes in extra-virgin olive oil, were $7.98, now $5.49; 17-oz. bottles of red- or white-wine vinegar, with garlic, fine herbs, tarragon, mint, black pepper, or thyme, were $2.69 each, now $1.99; 2-lb. Columba cake, was $17, now $10; 2.2-lb. Gubana cake, was $15, now $7; 14-oz. Panforte spiced fruitcake, was $7.98, now $4.98; Sebaste Dupi nougat chocolate, was $12 a lb., now $7; Atlas hand-operated pasta machines, were $29.90, now $19.95; Bialetti electric pasta machines, were $149, now $79.99. A.E. accepted; all sales final. *Todaro Brothers, 555 Second Ave., near 31st St. (532-0633); Mon.–Sat. 7:30 a.m.–8:30 p.m. and Sun. 8 a.m.–7 p.m.; through 6/17.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Shirts

HANDSOME MEN'S SHIRTS (AND SOME women's shirts, size 8 only) in really beautiful fabrics are on sale here at the designer's warehouse. Available in cotton or Irish linen: button-down, sport, or short-collar shirts, in many different styles, retail $42.50–$65 (for linen), here $16.50–$24. Also, Western-cut shirts of cotton, linen, or twill, retail $42.50–$65, here $16.50–$24. Checks accepted; no credit cards; all sales final. *Acorn Warehouse, 920 Broadway, near 20th St., Room 601 (677-4521); Mon.–Fri. 9 a.m.–6 p.m.; through 5/25.*

Posters

POSTER AMERICA IS MOVING, AND SELLing everything left in their old store at reductions of 33–66 percent off retail. A few examples of the hundreds of one-of-a-kind items include: movie-theater lobby cards from the forties, fifties, and sixties, were $2.50–$5 each, now $1; Charles Dana Gibson's "Here He Is, Sir" World War I navy recruitment poster, was $450 (framed), now $225; two Ben Shahn World War II posters, were $300

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and $375, now $175 and $200; Princeton or Yale posters, circa 1909, were $150 each, now $50; original *Some Like It Hot* movie poster (French version), was $75, now $50; *Hello, Dolly!* movie poster, was $20, now $10; Terry-Toons "The Cuckoo Bird" cartoon poster, circa 1938, was $125, now $50; magnificent Art Nouveau *Casino de Biarritz* poster, was $650, now $400; and much more. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Poster America Gallery, 174 Ninth Ave., near 21st St. (206-0499); daily noon–7 p.m.; through 5/31.*

Vintage

CLASSIC AND ANTIQUE WRISTWATCHES, pocket watches, and clocks are reduced here for two weeks only. All are one-of-a-kind items and come with a one-year guarantee. A few examples of wristwatches: Cartier 18K Audemars Piquet–movement tank watch with 18K deployment buckle, was $2,800, now $2,240; original Mickey Mouse Ingersoll watch with matching link bracelet, was $475, now $380; Patek Philippe 18K large tank watch, circa 1920, was $2,200, now $1,760; men's Rolex Oyster Perpetual gold-and-steel bubble-back watch, circa 1940, was $695, now $556; large Universal steel "TriCompax" watch with calendar, chronograph, and moon phase, circa 1940, was $750, now $600; and many more. Pocket watches include: Patek Philippe 18K watch, circa 1925, was $2,100, now $1,725; gold-filled enamel opera watch, circa 1915, was $350, now $285; 18K hour-, quarter-hour-, and minute-striking open-faced minute repeater, circa 1895, was $2,800, now $2,100. Clocks include: a selection of English and Scottish eight-day-running hour-striking grandfather clocks (some with calendar and moon phase), circa 1820, were $5,500–$6,200, now $4,400–$4,960 (including delivery and setup, within metropolitan area); a dozen eight-day-movement schoolhouse regulator wall clocks (some with calendar), circa 1880–1900, were $575–$925, now $460–$740; about a dozen late-nineteenth-century plain- and fancy-cased hour-striking and repeating carriage clocks (one with grand *sonnerie*), were $850–$7,500, now $680–$6,000. A.E., M.C., V., checks accepted; all sales final. *William Scolnik and Joseph Fanelli, 1001 Second Ave., at 53rd St. (355-1160); Mon.–Fri. 10 a.m.–5:30 p.m. and Sat. 10:30 a.m.–5 p.m.; through 6/2.*

For the Home

HOUSE PAINT, PAINT SPRAYERS, AND window blinds are on sale here for spring fix-up. Benjamin Moore sale paints include: Regal Wall Satin, list $14.22 a gal., now $9.48; Moorgard Latex house paint, list $18.05 a gal., now

MARIANAS

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$12.03; Moorglo, list $19.05 a gal., now $12.96; Aquavelvet, list $17.63 a gal., now $11.75; swimming-pool paint, list $19.62 a gal., now $14.83; masonry-waterproofing paint, list $15.95 a gal., now $9.07; Moorwood stain, list $15.42 a gal., now $9.68; and much more. Wagner 300 Power Spray Paint Outfit, list $219, now $159.95; Levolor blinds, now 50 percent off list. Delivery available in Manhattan (10-gal. minimum). M.C., V., checks accepted; refunds possible. *Merit-Kaplan, 227 East 44th St. (682-3585); Mon.–Fri. 7 a.m. – 5:30 p.m.; closed 5/28; through 7/20.*

Warehouse Sale

IF YOU NEED OFFICE FURNITURE, NOW IS the time to get it. This warehouse sale offers hundreds of pieces (75 percent of them are new) at or below wholesaler's cost. For example: about 200 desks and credenzas, here $55–$550 (including a selection of used metal executive and secretarial desks, here $95); about a dozen used metal single-pedestal desks, with Formica top, list $350, here $55; two Chippendale mahogany Hunt desks (defect in the finish), list $2,000, here $550; brand-new Crayton 3-by-6-ft. oak- or walnut-veneer executive desks, list $1,350, here $608; about 30 sofas, including a dozen new beige textured-nylon Craig-Martin International three-seater sofas, list $895, here $405 (matching club chairs, list $550, here $225); Davis Furniture Solus high-back swivel executive chairs, list $1,350 each, here $600; seven Interiors International gray Maharam tweed swivel-tilt executive attaché chairs, list $1,350 each, here $600; vinyl patrician high-back swivel executive chairs with fabric seat, list $660, here $297; chairs, here $10–$375, including one top-grain-leather high-back executive swivel chair; only one 3-by-6-ft. black-glass conference table, list $1,250, here $395; and much more. Also, a large assortment of bookcases, vertical and lateral files, tables, and occasional pieces. Delivery can be arranged at additional charge. Checks accepted, but merchandise held until they clear; no credit cards; all sales final. *Driver Desk Corporation, 35-02 Northern Blvd. (784-2762); Mon.–Fri. noon–6 p.m. and Sat. till 5 p.m. By subway: Take N Train to 36th St.; walk half a block to 35th St. By car: Take 59th St. Bridge (lower level) to Northern Blvd. and 35th St. Sale through 5/31.*

Addendum

THIS WAREHOUSE IS EXTENDING ITS SALE of contemporary fabrics and wallpapers. *Connaissance Warehouse, 41 West 25th St., fourth floor (924-3661); Mon.–Fri. 9 a.m.– 6 p.m. and Sat. till noon; closed 5/28; through 6/2.*

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A Complete Entertainment Guide for the Week Beginning May 23.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru May 22: "Tenderness and Anger." Opening May 23: "In Heaven There Is No Beer?"; "Sprout Wings and Fly." #2—Thru May 21: "King Kong (1933)"; "Beauty and the Beast." May 22: "Light Years Away"; "Messidor." May 23-29: "My Dinner With Andre."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru May 24: "The Compleat Beatles." Beg. May 25 (tent.): "The Revolt of Job."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Carmen." **AGEE ROOM**—"The Good Fight."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Danny Boy." #2—"Splash."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 24: "The Final Terror."

9. **ART—8th St. E. of University Pl.** 473-7014. "Finders Keepers."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 21: "Strike"; "The End of St. Petersburg." May 22: "Monkey Business (1952)"; "We're Not Married." May 23: "The Grapes of Wrath"; "Tobacco Road." May 24: "The Return of Frank James"; "Western Union." May 25-26: "Nothing Sacred"; "My Man Godfrey." May 27: "Murder Most Foul"; "Murder She Said." May 28: "The Prince and the Showgirl"; "Bus Stop."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 24: "Suburbia"; "Breaker Morant."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 20-22: "National Lampoon's Animal House"; "The Blues Brothers." May 23-24: "Myra Breckinridge"; "Beyond the Valley of the Dolls." May 25-26: "Tender Mercies"; "The Great Santini." May 27-29: "Children of the Corn"; "Christine."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru May 24: "The Bounty." Opening May 25: "Rope." #2—"The Man Who Knew Too Much (1956)." #3—"The Bounty." #4—"Le Bal."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Firestarter."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sixteen Candles."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Moscow on the Hudson." #2—"Romancing the Stone." #3—Thru May 22: "The Bounty." Opening May 23: "Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Breakin'." #2—"The Natural."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Opening May 23: "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Scarface." #4—"Alphabet City." #5—"Hardbodies." #6—"Suburbia."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Making the Grade." #2—"The Bounty."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Splash."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Sixteen Candles."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Police Academy." #2—"Finders Keepers."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Friday the 13th—The Final Chapter." **EMBASSY 3**—"Moscow on the Hudson." **EMBASSY 4**—"Terms of Endearment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 21: "There's No Business Like Show Business"; "Kid Millions." May 22-23: "I'll Cry Tomorrow"; "I Want to Live!" May 24-26: "Sudden Impact"; "Never Say Never Again." May 27-28: "Animal Crackers"; "Go West"; "At the Circus." #2—May 21-22: "Vixen"; "Cherry, Harry & Raquel"; "Finders Keepers Lovers Weepers." May 23-24: "The Wiz"; "Lady Sings the Blues." May 25-26: "Zabriskie Point"; "Blow-Up." May 27: "Gone With the Wind." May 28-29: "Magnum Force"; "Dirty Harry"; "The Enforcer."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Firestarter." #2—"The Final Terror."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Splash."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Sixteen Candles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Dresser."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "This Is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Opening May 25: "Heat of Desire."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru May 24: "The Man Who Knew Too Much (1956)." Opening May 25: "Rope."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Final Terror." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Gabriela." **CINEMA II**—753-0774. "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Finders Keepers." #2—832-2720. "Firestarter."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Making the Grade." #2—"The Bounty."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Zappa."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Moscow on the Hudson."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 24: "Swing Shift." Opening May 25: "Cold Feet."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Sixteen Candles."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—Thru May 22: "This Is Spinal Tap." Opening May 23: "Indiana Jones and the Temple of Doom." #2—"Breakin'."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Firestarter."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Making the Grade."

61st Street & Above West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Racing With the Moon."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Erendira." #2—"Sugar Cane Alley." #3—"Irezumi."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—Thru May 24: "The Man Who Knew Too Much (1956)." Opening May 25: "Rope."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru May 21: "The Bishop's Wife"; "Once Upon a Time." May 22-23: "Dream Wife"; "Crisis." May 24-26: "Father Goose"; "Walk, Don't Run." May 27-28: "Houseboat"; "To Catch a Thief."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru May 24: "El Norte." Opening May 25: "Cold Feet." #2—"Tomorrow."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Sixteen Candles." #2—"Moscow on the Hudson." #3—"The Natural." #4—"Finders Keepers."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"The Bounty." #2—"Firestarter."

95. THALIA—95th St. W. of B'way. 222-3370. May 21: "Faust"; "The Haunted Castle." May 22: "Blue Jeans"; "Ernesto." May 23: "Sword of Justice No. 3: Hidden Gold"; "The Naked Seven." May 24: "Wise Blood"; "The Long, Hot Summer." May 25: "Get Out Your Handkerchiefs"; "Beau Père." May 26: "Rebecca"; "Spellbound." May 27-28: "Pandora's Box"; "Diary of a Lost Girl."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. May 21-22: "Masculin/Feminin"; "My Life to Live." May 23: "Panic in the Streets"; "A Face in the Crowd." May 24: "Nostalghia"; "The Mirror." May 25-31: "8 1/2"; "L'Age d'Or."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru May 24: "The Final Terror." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Making the Grade." #3—"This Is Spinal Tap." #4—Thru May 24: "Breakin'." Beg. May 25: "Fleshburn."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru May 24: "Friday the 13th—The Final Chapter." Beg. May 25: "Fleshburn."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Caribbean Music on Film: May 23, 7 p.m.: "Heartland Reggae." *Naturemax Theater:* Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. May 25, 8 p.m.: "Company Limited" (1971) by Satyajit Ray.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. May 23, 8 p.m.: "The Painted Veil" (1934) by Richard Boleslawsky, with Greta Garbo.

HAROLD CLURMAN THEATRE—412 W. 42nd St. 594-2826. Adm. $4. May 21 at 8 & 10:30 p.m., May 22-24 at 8 p.m., May 25 at 6, 8 & 10 p.m., May 26 at 2, 6, 8 & 10 p.m., May 27 at 3, 5 & 7 p.m.: "Rockaby" & "Beckett on Film" by Alan Schneider.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 23, at 12:30, 3:15, 6 & 8:45 p.m.: "La Nuit de Varennes" (1982) by Ettore Scola.

GLOBAL VILLAGE—454 Broome St. 966-7526 Adm. $3. May 25-26, 7:30 p.m.: 10th Annual Documentary Festival.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets 1 hr. prior to screenings. May 24, 6 p.m.: "Die Grosse Flatter" (1978-79), Part 2, by Marianne Lüdke.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. May 25, 7:30 p.m.: "The Fall Guy" (1982) by Kinji Fukasaku. May 26-27, 2 p.m.: "The Makioka Sisters" (1983) by Kon Ichikawa.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $10; students & senior citizens $8; members $6. May 24, 7:30 p.m.: "The Golem" (1920) by Paul Wegener.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Adm. $6. The Art of the Art Film. May 23, 8 p.m.: "Georgia O'Keeffe" by Perry Miller Adato.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. May 24, 8 p.m.: "What Under the Sun?" by Ernest Gusella. May 26, 8 p.m.: Films by Stan Brakhage.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: *Thru Sept. 3: Recent Acquisitions. Films:* May 21, 2:30 p.m.: "McCabe and Mrs. Miller" (1971) by Robert Altman; 6 p.m.: "Duck Soup" (1933) by Leo McCarey, with the Marx Brothers. May 22, 2:30 p.m.: "My Darling Clementine" (1946) by John Ford; 6 p.m.: Early Shorts, 1905-1910, *from France,* Italy, England & U.S.A. May 24, 2:30 & 6 p.m.: "Je tu il elle" (1974) by Chantal Akerman. May 25, 2:30 p.m.: "Nothing Sacred" (1937) by William Wellman; 6 p.m.: "Million Dollar Legs" (1932) by Edward Cline, with W.C. Fields. May 26, 2:30 p.m.: (See May 21, 6 p.m.); 5 p.m.: "Dr. Strangelove" (1963) by Stanley Kubrick. May 27, 2:30 p.m.: "Umberto D." (1952) by Vittorio De Sica; 5 p.m.: "Miss Lulu Bett" (1921) by William de Mille. May 28, 2:30 p.m.: (See May 22, 6 p.m.); 6 p.m.: "Flowers of Saint Francis" (1950) by Roberto Rossellini.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. May 21, 8 p.m.: "Richard III" (1956) by Laurence Olivier. May 22, 8 p.m.: "Pandora's Box" (1929) by G.W. Pabst, with Louise Brooks, & "A Conversation With Louise Brooks" (1974) by Richard Leacock & Susan Woll. May 23-24, 8 p.m.: "Diary of a Lost Girl" (1929) by Pabst, with Brooks, & "A Conversation With Louise Brooks." May 25 at 7:45 & 9:30 p.m., May 26 at 7:30 & 9:15 p.m., May 27-28 at 7 & 9 p.m., May 29 at 8 p.m.: "That Sinking Feeling" (1979) by Bill Forsyth; May 25, 7:30 p.m.: "Bluebeard" (1944) by Edgar G. Ulmer.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 15, 12 noon: "Mongoloid" (1978) & "Crossroads" (1976) by Bruce Conner, & "Land Without Bread" (1932) & "Un Chien Andalou" by Luis Buñuel; 2:30 p.m.: "Third Avenue El" (1957) by Carson Davidson, "Daybreak Express" (1965) by D.A. Pennebaker, "Stations of the Elevated" (1980) by Manny Kirschheimer, & "Railroad Turnbridge" (1977) by Richard Serra. May 24, 12 noon: "Grandpa" (1977) by Stephen Forman, "Leaving Home: A Jewish Family in Transition" (1980), "Hundred and Two Mature: The Art of Harry Lieberman" (1980), & "Isaac Singer's Nightmare and Mrs. Pupko's Beard" (1974).

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Jean Cocteau retrospective. May 22-24, 6, 8 & 10 p.m.: "Les Parents Terribles" (1948). May 25-27, 4 & 8:30 p.m.: "Les Parents Terribles," "Blood of a Poet" (1930), "L'Amitie Noire" (1944) & "La Villa Santo Sospir" (1952). Fri.-Sun., 2 p.m. (free): "Doctora" (1983) by Linda Post & Eugene Rosow.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. May 26, 2 p.m.: "The Black Pirate" (1926) by Albert Parker, with Douglas Fairbanks Sr.

SQUAT THEATRE—256 W. 23rd St. 206-0945 Adm. $4. May 25-27, at 7, 8:45 & 10:30 p.m.: "The Ritual" (1969) by Ingmar Bergman, & (at 8:15, 10 & 11:45 p.m.) "The Film" (1965) by Alan Schneider.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Films of Oscar Micheaux. May 22-27, 12:30 p.m.: "Body and Soul" (1924), with Paul Robeson; 3 p.m. (& 6 p.m., May 22 only): "The Exile" (1931).

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Firestarter." #2—"Finders Keepers." #3—"The Final Terror."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Firestarter."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"The Final Terror." #2—"Firestarter."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 22: "Breakin'." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Making the Grade."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Making the Grade." #2—"The Natural."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Firestarter." #2—"The Natural." #3—"Sixteen Candles." #4—"Finders Keepers."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Police Academy." Beg. May 23: "Indiana Jones and the Temple of Doom."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "This Is Spinal Tap."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Breakin'." #2—"Friday the 13th—The Final Chapter." #3—"Making the Grade."

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Police Academy." #2—"Firestarter." #3—"Moscow on the Hudson." #4—"Breakin'." #5—"Making the Grade." #6—Thru May 22: "Sixteen Candles." Beg. May 23: "Indiana Jones and the Temple of Doom." #7—"The Natural." #8—"The Final Terror." #9—Thru May 22: "Splash." Beg. May 23: "Indiana Jones and the Temple of Doom." #10—"Finders Keepers."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Firestarter." #2—"Making the Grade." #3—Thru May 24: "The Final Terror." Beg. May 25: "Hollywood High Part II." #4—"Finders Keepers." #5—Thru May 24: "Breakin'." Beg. May 25: "Fleshburn."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"The Natural." #2—"This Is Spinal Tap."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Firestarter." #2—Thru May 24: "The Final Terror." Beg. May 25: "Fleshburn."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Hardbodies." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"Moscow on the Hudson."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Sixteen Candles." #2—"The Natural." #3—"Police Academy." #4—"Making the Grade."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru May 24: "The Final Terror." Beg. May 25: "Fleshburn." #2—"The Natural." #3—"Making the Grade." #4—"Firestarter."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"The Natural." #2—"This Is Spinal Tap."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru May 24: "The Final Terror." #2—Thru May 24: "Making the Grade." #3—Thru May 24: "Firestarter."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru May 24: "Moscow on the Hudson." #2—Thru May 24: "Racing With the Moon."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Police Academy." #2—"Making the Grade." #3—"Breakin'." #4—"The Natural."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru May 24: "Friday the 13th—The Final Chapter"; "The Dead Zone." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "The Outsiders."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 24: "Hardbodies"; "The Final Terror." #2—Thru May 24: "Finders Keepers." Beg. May 25: "Fleshburn." #3—Beg. May 23: "Indiana Jones and the Temple of Doom." #4—"Romancing the Stone." #5—Beg. May 23: "Indiana Jones and the Temple of Doom."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru May 24: "Firestarter."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 24: "Swing Shift." #2—Program unavailable.

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Firestarter." #2—Thru May 22: "Breakin'." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"The Final Terror."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru May 24: "Moscow on the Hudson." #2—Thru May 24: "The Final Terror."

303. NEW DORP—HYLAN— 351-6601. #1—Thru May 22: "Flashdance"; "Footloose." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 24: "This Is Spinal Tap."

304. NEW DORP—LANE— 351-2110. "Splash."

305. NEW DORP—RAE— 979-0444. #1—"The Natural." #2—Thru May 24: "Finders Keepers." Beg. May 25: "Fleshburn."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Breakin'." #2—"Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Making the Grade." #2—"Sixteen Candles."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Firestarter."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Breakin'." #2—"The Final Terror." #3—"Firestarter." #4—"The Natural."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Moscow on the Hudson." #2—"Police Academy."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—"The Natural." #2—"Making the Grade." #3—"Sixteen Candles." #4—"This Is Spinal Tap."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru May 24: "Friday the 13th—The Final Chapter." Beg. May 25: "Terms of Endearment."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Making the Grade." #2 & #4—"Romancing the Stone." #3—"Firestarter." #5—"Sixteen Candles." #6—"This Is Spinal Tap." #7—"Finders Keepers."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"This Is Spinal Tap."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Breakin'." #3—"Making the Grade." #4—"Friday the 13th—The Final Chapter."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru May 22: "Hardbodies"; "Alphabet City." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Finders Keepers." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"This Is Spinal Tap."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Police Academy." #2—"Breakin'." #3—"The Natural."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Romancing the Stone." #2—"Firestarter." #3—"Splash." #4—"The Final Terror."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Moscow on the Hudson." #2—"The Dresser."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 24: "Terms of Endearment." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of The Apes." #2—Thru May 24: "Friday the 13th—The Final Chapter"; "The Dead Zone."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"The Natural." #2—"Finders Keepers."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Moscow on the Hudson."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Firestarter." #2—"Splash." #3—"Police Academy." #4—"Finders Keepers."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Finders Keepers." #2—"The Final Terror." #3—"Firestarter." #4—"Making the Grade." #5—"This Is Spinal Tap."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"The Natural."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Natural."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 24: "Racing With the Moon." #3—"Breakin'."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Finders Keepers." #2—"Making the Grade." #3—"Firestarter."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru May 24: "Reuben, Reuben"; "To Be or Not to Be." Beg. May 25: "Terms of Endearment."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Friday the 13th—The Final Chapter."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Firestarter." #2—"The Final Terror."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 24: "Unfaithfully Yours"; "Blame It on Rio." Beg. May 25: "Friday the 13th—The Final Chapter"; "The Dead Zone."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 24: "Breakin'." #2—Thru May 24: "Friday the 13th—The Final Chapter." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Breakin'." #2—"Making the Grade."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Making the Grade."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 24: "The Final Terror"; "Sweet Sixteen." Beg. May 25: "Friday the 13th—The Final Chapter"; "The Dead Zone."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Moscow on the Hudson." #2—Thru May 24: "The Final Terror." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

501. BALDWIN—RKO— 223-9230. "The Natural."

502. BELLEROSE—RKO— 775-1351. Thru May 22: "Unfaithfully Yours." Beg. May 23: "Footloose."

503. BELLMORE—PLAYHOUSE— 785-5400. Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Program unavailable.

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 24: "Hardbodies." #2—Thru May 24: "The Final Terror."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Firestarter." #2—"Finders Keepers." #3—"Splash." #4—"Sixteen Candles."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru May 24: "Finders Keepers." Beg. May 25: "Fleshburn."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Making the Grade." #2—"Firestarter."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Romancing the Stone." #2—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—Thru May 22: "Police Academy." Beg. May 23: "Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "This Is Spinal Tap."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Making the Grade." #2—"The Natural." #3—"Finders Keepers."

524. HEWLETT—RKO— 791-6768. Thru May 22: "Unfaithfully Yours." Beg. May 23: "Footloose."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Splash." #2—"Sixteen Candles."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru May 24: "The Final Terror." Beg. May 25: "Fleshburn." **SOUTH—**"Firestarter."

529. LAWRENCE—RKO— 371-0203. #1—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Finders Keepers." #3—Thru May 22: "Splash." Beg. May 23: "Indiana Jones and the Temple of Doom."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru May 24: "Swing Shift." Beg. May 25: "Terms of Endearment." #2—Thru May 24: "Friday the 13th—The Final Chapter"; "Alphabet City." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "This Is Spinal Tap." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"Moscow on the Hudson." #4—"Breakin'." #5—"The Natural." #6—"Suburbia."

532. LONG BEACH—LIDO— 432-0056. Thru May 24: "Friday the 13th—The Final Chapter"; "Staying Alive." Beg. May 25: "Alphabet City."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"The Natural." #2—"Firestarter." #3—"Breakin'." #4—"Making the Grade."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru May 24: "Le Bal." Beg. May 25: "Entre Nous."

535. MALVERNE—TWIN— 599-6966. #1—Thru May 24: "Reuben, Reuben." Beg. May 25: "Terms of Endearment." #2—Thru May 24: "Swing Shift." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—Thru May 24: "Sixteen Candles." Beg. May 25: "Cold Feet." #3—"Firestarter."

537. MANHASSET—RKO CINEMA— 627-1300. "Entre Nous."

540. MASSAPEQUA—PEQUA— 799-6464. "The Natural."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Finders Keepers." #2—"Making the Grade." #3—"Splash." #4—"The Final Terror." #5—Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 25: "Fleshburn." #6—"Breakin'." #7—"Sixteen Candles." #8—"Police Academy." #9—"Moscow on the Hudson."

542. MERRICK—GABLES— 546-0734. Thru May 24: "Footloose."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Footloose."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru May 24: "Swing Shift." #2—Thru May 24: "Friday the 13th—The Final Chapter."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru May 24: "The Big Chill"; "Educating Rita." Beg. May 25: "Terms of Endearment."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Moscow on the Hudson." #2—Thru May 24: "Footloose." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 25: "This Is Spinal Tap."

552. PLAINVIEW–RKO TWIN– 931-1333. #1–Thru May 22: "Terms of Endearment." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–Thru May 22: "This Is Spinal Tap." Beg. May 23: "Indiana Jones and the Temple of Doom."

554. PORT WASHINGTON–MOVIES– 944-6200. #1–"The Final Terror." #2–Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 25: "Terms of Endearment." #3–"Breakin'."

555. PORT WASHINGTON–SANDS POINT– 883-5074. Thru May 24: "Friday the 13th–The Final Chapter."

557. ROCKVILLE CENTRE–RKO FANTASY– 764-8000. "Police Academy."

558. ROCKVILLE CENTRE–RKO TWIN– 678-3121. #1–"This Is Spinal Tap." #2–"Sixteen Candles."

559. ROSLYN–ROSLYN– 621-8488. #1–"Moscow on the Hudson." #2–Thru May 24: "Hardbodies." Beg. May 25: "Privates on Parade."

561. SYOSSET–SYOSSET– 921-5810. #1–"Making the Grade." #2–"The Natural." #3–"Finders Keepers."

562. SYOSSET–UA CINEMA 150– 364-0700. "Romancing the Stone."

566. VALLEY STREAM–RKO GREEN ACRES– 561-2100. #1–"This Is Spinal Tap." #2–"Romancing the Stone." #3–"The Natural."

567. VALLEY STREAM–SUNRISE– 825-5700. #1–"The Final Terror." #2–Thru May 22: "Suburbia." Beg. May 23: "Indiana Jones and the *Temple of Doom*:" #3–"Finders Keepers." #4–Thru May 22: "Friday the 13th–The Final Chapter." Beg. May 23: "Indiana Jones and the Temple of Doom." #5–"Police Academy." #6–"Making the Grade." #7–"Splash." #8–"Sixteen Candles." #9–"Moscow on the Hudson." #10–"Firestarter." #11–"Breakin'."

570. WANTAGH–CINEMA WANTAGH– 221-7784. #1–"The Bounty." #2–"Terms of Endearment."

571. WANTAGH–RKO– 781-6969. "Firestarter."

574. WESTBURY–WESTBURY– 333-1911. #1–Thru May 24: "Swing Shift." #2–Thru May 24: "The Dresser."

Suffolk County

601. BABYLON–BABYLON– 669-3399. "Firestarter."

602. BABYLON–RKO– 669-0700. #1–"Romancing the Stone." #2–"Hardbodies."

603. BABYLON–SOUTH BAY– 587-7676. #1–"Making the Grade." #2–"Friday the 13th–The Final Chapter." #3–Thru May 22: "Sixteen Candles." Beg. May 23: "Indiana Jones and the Temple of Doom."

604. BAY SHORE–CINEMA– 665-1722. "The Final Terror."

606. BAY SHORE–LOEWS SOUTH SHORE MALL– 666-4000. #1–"Police Academy." #2–"This Is Spinal Tap."

609. BRENTWOOD–BRENTWOOD– 273-3900. Thru May 24: "Where the Boys Are '84." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

612. CENTER MORICHES–CENTER– 878-2100. Thru May 24: "Friday the 13th–The Final Chapter."

613. CENTEREACH–CENTEREACH– 588-0088. "Firestarter."

616. COMMACK–MULTIPLEX– 462-6953. #1–"Sixteen Candles." #2–"The Final Terror." #3–"Making the Grade." #4–"The Natural." #5–Thru May 22: "Suburbia." Beg May 23: "Indiana Jones and the Temple of Doom." #6–"Police Academy." #7–"Finders Keepers." #8–Thru May 22: "Splash." Beg. May 23: "Indiana Jones and the Temple of Doom." #9–"Firestarter." #10–"Breakin'."

617. COMMACK–RKO– 499-4545. #1–"Moscow on the Hudson." #2–"This Is Spinal Tap."

621. CORAM–PINE– 698-6442. #1–"The Natural." #2–"Making the Grade."

622. DEER PARK–DEER PARK– 667-2440. "Moscow on the Hudson."

625. EAST HAMPTON–CINEMAS– 324-0448. #1–"Making the Grade." #2–"The Natural." #3–"Romancing the Stone." #4–"Finders Keepers." #5–Thru May 24: "Sixteen Candles." Beg. May 25: "Firestarter."

626. EAST NORTHPORT–LARKFIELD– 261-0043. "Terms of Endearment."

627. EAST SETAUKET–RKO FOX– 473-2400. "The Natural."

628. ELWOOD–ELWOOD– 499-7800. #1–Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–Thru May 22: "Sixteen Candles." Beg. May 23: "Indiana Jones and the Temple of Doom."

629. FARMINGVILLE–COLLEGE PLAZA– 698-2200. #1–"Breakin'." #2–"Sixteen Candles."

630. GREENPORT–GREENPORT– 477-0500. Thru May 24: "Fanny & Alexander."

632. HUNTINGTON–RKO SHORE– 421-5200. #1–"Breakin'." #2–"The Natural." #3–"Finders Keepers." #4–"Moscow on the Hudson."

633. HUNTINGTON–RKO WHITMAN– 423-1300. "Firestarter."

634. HUNTINGTON–RKO YORK– 421-3911. "Making the Grade."

635. ISLIP–ISLIP– 581-5200. #1–Thru May 24: "Making the Grade." #2–"The Natural." #3–Thru May 24: "Finders Keepers."

637. LAKE GROVE–RKO SMITH HAVEN MALL– 724-9550. "Splash."

638. LAKE RONKONKOMA–LAKESIDE– 981-7100. Thru May 24: "Friday the 13th–The Final Chapter."

639. LINDENHURST–LINDENHURST– 888-5400. Thru May 24: "Swing Shift." Beg. May 25: "Terms of Endearment."

640. MATTITUCK–MATTITUCK– 298-4405. #1–"The Natural." #2–Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3–Thru May 24: "This Is Spinal Tap."

641. MONTAUK–THE MOVIES– 668-2393. May 25-27 (tent.): "Terms of Endearment."

643. NORTH BABYLON–NORTH BABYLON– 667-2495. #1–"The Natural." #2–"Breakin'."

644. NORTHPORT–NORTHPORT– 261-8600. Thru May 24: "Where the Boys Are '84." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

645. OAKDALE–OAKDALE– 589-8118. Thru May 24: "Footloose"; "Staying Alive."

648. PATCHOGUE–PATCHOGUE– 475-0601. #1–"The Natural." #2–Thru May 22: "Romancing the Stone." Beg. May 23: "Indiana Jones and the Temple of Doom." #3–Thru May 22: "Splash." Beg. May 23: "Indiana Jones and the Temple of Doom."

649. PATCHOGUE–RKO PLAZA– 475-5225. #1–"This Is Spinal Tap." #2–"Firestarter."

651. PATCHOGUE–SUNWAVE– 475-7766. #1–"Finders Keepers." #2–Thru May 24: "The Final Terror." Beg. May 25: "Romancing the Stone."

653. PORT JEFFERSON–MINI EAST– 928-6555. "Firestarter." **WEST–**"Finders Keepers."

654. PORT JEFFERSON STATION–RKO BROOKHAVEN– 473-1200. Thru May 22: "Unfaithfully Yours." Beg. May 23: "Footloose."

655. RIVERHEAD–SUFFOLK– 727-3133. Thru May 24: "Friday the 13th–The Final Chapter." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

657. SAG HARBOR–SAG HARBOR– 725-0010. Thru May 24: "Basileus Quartet." Beg. May 25: "El Norte."

658. SAYVILLE–SAYVILLE– 589-0232. #1–Thru May 24: "Breakin'." #2–Thru May 24: "Sixteen Candles." #3–Thru May 24: "Swing Shift."

660. SHIRLEY–TWIN– 281-4466 #1–Thru May 24: "The Final Terror." #2–Thru May 24: "Friday the 13th–The Final Chapter."

662. SMITHTOWN–SMITHTOWN– 265-1551. "Romancing the Stone."

663. SOUTHAMPTON–SOUTHAMPTON– 283-1300. #1–"This Is Spinal Tap." #2–Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #3–Thru May 22: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 23: "Indiana Jones and the Temple of Doom."

664. STONY BROOK–LOEWS– 751-2300. #1–Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–"This Is Spinal Tap." #3–Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom."

666. WEST ISLIP–TWIN– 669-2626. #1–Thru May 24: "Footloose." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2–Thru May 24: "Swing Shift." Beg. May 25: "Terms *of Endearment*."

668. WESTHAMPTON–WESTHAMPTON– 288-1500. Thru May 24: "Firestarter." Beg. May 25: "Sixteen Candles."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE–BEDFORD PLAYHOUSE– 234-7300. #1–"The Natural." #2–Thru May 24: "Moscow on the Hudson."

701. BEDFORD VILLAGE–CINEMA 22– 234-9577. Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom."

702. BRONXVILLE–BRONXVILLE– 961-4030. #1–"The Natural." #2–"Sixteen Candles." #3–"Splash."

705. GREENBURGH–*CINEMA* 100– 946-4680. #1–"The Natural." #2–"Firestarter."

707. HARRISON–SILVER SCREEN– 835-2961. Thru May 22: "The Man Who Fell to Earth"; "A Boy and His Dog." May 23-25: "The Road Warrior"; "Blade Runner." May 26-27: "Annie Hall"; "Manhattan." May 28-29: "Bananas"; "Everything You Always Wanted to Know About Sex."

708. HARTSDALE–CINEMA– 428-2200. #1–Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–"Finders Keepers." #3–Thru May 22: "Splash." Beg. May 23: "Indiana Jones and the Temple of Doom." #4–"Moscow on the Hudson."

709. LARCHMONT–PLAYHOUSE– 834-3001. "The Natural."

710. MAMARONECK–PLAYHOUSE– 698-2200. #1–"Making the Grade." #2–"Firestarter." #3–"Breakin'." #4–"Finders Keepers."

711. MOUNT KISCO–MOUNT KISCO– 666-6900. #1–"This Is Spinal Tap." #2–Thru May 24: "Breakin'."

713. NEW ROCHELLE–LOEWS– 632-1700. #1–"This Is Spinal Tap." #2–"Suburbia."

714. NEW ROCHELLE–RKO PROCTORS– 632-1100. #1–Thru May 24: "Making the Grade." Beg. May 25: "Fleshburn." #2–"Firestarter." #3–Thru May 22: "Sixteen Candles." Beg. May 23: "Indiana Jones and the Temple of Doom." #4–"The Final Terror." #5–"Breakin'."

715. NEW ROCHELLE–TOWN– 632-4000. "The Natural."

716. OSSINING–ARCADIAN– 941-5200. #1–Thru May 22: "Sixteen Candles." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–Thru May 22: "The Final Terror."

717. PEEKSKILL–BEACH– 737-6262. #1–"Making the Grade." #2–"Firestarter." #3–"The Natural." #4–"Friday the 13th–The Final Chapter."

719. PEEKSKILL–WESTCHESTER MALL– 528-8822. #1–Thru May 22: "The Final Terror." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–"Romancing the Stone." #3–Thru May 22: "Sixteen Candles." #4–Beg. May 23: "Indiana Jones and the Temple of Doom."

720. PELHAM–PICTURE HOUSE– 738-3160. Thru May 24: "Footloose."

721. PLEASANTVILLE–ROME– 769-0720. #1–Thru May 24: "Racing With the Moon." #2–"Firestarter."

722. RYE–RYE RIDGE– 939-8177. #1–Thru May 22: "Racing With the Moon." Beg. May 23: "Indiana Jones and the Temple of Doom." #2–Thru May 24: "This Is Spinal Tap."

723. SCARSDALE–FINE ARTS– 723-6699. "Le Bal."

724. SCARSDALE–PLAZA– 725-0078. Thru May 24: "Where the Boys Are '84." Beg. May 25: "Terms of Endearment."

727. WHITE PLAINS–GALLERIA– 997-8198. #1–"Breakin'." #2–"Sixteen Candles."

728. WHITE PLAINS–UA CINEMA– 946-2820. "Romancing the Stone."

730. YONKERS–CENTRAL PLAZA– 793-3232. #1–"Making the Grade." #2–"Romancing the Stone."

731. YONKERS–KENT– 237-3440. #1–Thru May 24: "Friday the 13th–The Final Chapter." Beg. May 25: "Fleshburn." #2–Thru May 24: "Swing Shift." Beg. May 25: "Terms of Endearment."

732. YONKERS–MOVIELAND– 793-0002. #1–"Firestarter." #2–"Police Academy." #3–"This Is Spinal Tap." #4–Thru May 22: "Finders Keepers." Beg. May 23: "Indiana Jones and the Temple of Doom."

733. **YONKERS—PARK HILL—** 969-4477. #1—"The Final Terror." #2—"Breakin'." #3—"Friday the 13th—The Final Chapter."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Breakin'." #2—"The Bounty."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Firestarter."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Breakin'." #2—"Finders Keepers." #3—"The Final Terror." #4—Thru May 24: "Moscow on the Hudson." Beg. May 25: "Fleshburn." #5—"Making the Grade." #6—"The Natural."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru May 24: "Racing With the Moon." #2—Thru May 24: "Making the Grade."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Splash." #2—"Sixteen Candles."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Splash."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Le Bal."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Breakin'."

756. **SUFFERN—LAFAYETTE—** 357-6030. Thru May 22: "Terms of Endearment." Beg. May 23: "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Firestarter." #2—"Sixteen Candles."

774. **DANBURY—CINE—** 743-2200. #1—"The Natural." #2—"Finders Keepers." #3—Thru May 22: "Moscow on the Hudson." Beg. May 23 "Indiana Jones and the Temple of Doom."

775. **DANBURY—CINEMA—** 748-2923. #1—"Making the Grade." #2—"This Is Spinal Tap."

777. **DANBURY—PALACE—** 748-7496. #1—"Breakin'." #2—"The Final Terror." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Romancing the Stone."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Firestarter." #2—"Making the Grade."

780. **FAIRFIELD—COUNTY—** 334-1411. "Romancing the Stone."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Firestarter." #2—"Sixteen Candles."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Natural." #2—"Finders Keepers." #3—"Making the Grade."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom."

784. **NORWALK—CINEMA—** 838-4504. #1—"Making the Grade." #2—"Firestarter."

785. **NORWALK—NORWALK—** 866-3010. "Breakin'."

788. **SOUTH NORWALK—SONO—** 866-9202. May 21-22: "From Russia With Love"; "Octopussy." May 23-29: "That Sinking Feeling."

789. **SPRINGDALE—STATE—** 325-0250. Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 25: "Splash."

790. **STAMFORD—AVON—** 324-9205. #1—"Breakin'." #2—"Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"This Is Spinal Tap." #2—"The Final Terror." #3—"The Bounty."

792. **STAMFORD—PARK PLACE—** 323-1600. #1—Thru May 24: "Le Bal." Beg. May 25: "And the Ship Sails On." #2—Thru May 24: "La Balance."

793. **STAMFORD—RIDGEWAY—** 323-5000. #1—Thru May 22: "Police Academy." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Moscow on the Hudson."

794. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Moscow on the Hudson." #2—"Police Academy." #3—"Making the Grade."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Romancing the Stone." #2—"Sixteen Candles." #3—227-9619. "The Natural." #4—226-6666. "Moscow on the Hudson."

796. **WESTPORT—POST—** 227-0500. Thru May 22: "This Is Spinal Tap." Beg. May 23: "Indiana Jones and the Temple of Doom."

798. **WILTON—CINEMA—** 762-5678. "Finders Keepers."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru May 24: "Breakin'." #2—Thru May 24: "Finders Keepers." #3—Thru May 24: "Firestarter."

801. **HARRISON—WARNER—** 482-8550. #1—Thru May 24: "Hardbodies." #2—Thru May 24: "Making the Grade."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Finders Keepers." #2—"Making the Grade."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Final Terror." #2—"Finders Keepers." #3—"Firestarter." #4—"Police Academy."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Breakin'." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"The Natural." #4—"This Is Spinal Tap." #5—"Making the Grade." #6—"Sixteen Candles."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru May 24: "Breakin'." Beg. May 25: "Terms of Endearment."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Footloose."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru May 22: "The Final Terror." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Police Academy."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. "Firestarter."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru May 24: "Moscow on the Hudson." Beg. May 25: "Terms of Endearment."

819. **MILLBURN—RKO—** 376-0800. #1—"Making the Grade." #2—"Firestarter."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Firestarter." #2—"This Is Spinal Tap." #3—"Entre Nous."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Finders Keepers." #2—"Friday the 13th—The Final Chapter." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Sixteen Candles." #2—"Breakin'." #3—"The Natural."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Natural." #2—"Moscow on the Hudson." #3—"Romancing the Stone."

828. **VERONA—VERONA—** 239-0880. "Making the Grade."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Sixteen Candles." #3—Thru May 22: "Police Academy." Beg. May 23: "Indiana Jones and the Temple of Doom."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru May 24: "Swing Shift."

841. **CRANFORD—RKO—** 276-9120. #1—"The Final Terror." #2—"Splash."

842. **ELIZABETH—ELMORA—** 352-3483. Thru May 24: "The Final Terror." Beg. May 25: "Terms of Endearment."

846. **LINDEN—TWIN—** 925-9787. #1—"Firestarter." #2—"The Natural."

848. **ROSELLE PARK—PARK—** 245-0358. Thru May 24: "Breakin'." Beg. May 25: "Greystoke: The Legend of Tarzan, Lord of the Apes."

849. **SUMMIT—STRAND—** 273-3900. Thru May 24: "Sixteen Candles."

851. **UNION—FIVE POINTS—** 964-3466. "Police Academy."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Entre Nous."

854. **UNION—RKO—** 686-4373. #1—Thru May 22: "Moscow on the Hudson." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "This Is Spinal Tap." Beg. May 23: "Indiana Jones and the Temple of Doom."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Firestarter." #2—"The Natural." #3—"Sixteen Candles."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Finders Keepers." #2—Thru May 24: "Greystoke: The Legend of Tarzan, Lord of the Apes."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. "Firestarter."

861. **CLOSTER—CLOSTER—** 768-8800. "The Natural."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—Thru May 22: "The Final Terror." Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Thru May 22: "Breakin'." Beg. May 23: "Indiana Jones and the Temple of Doom." #3—"Sixteen Candles." #4—"The Natural."

863. **EMERSON—TOWN—** 261-1000. Thru May 24: "Racing With the Moon."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Firestarter." #2—"Sixteen Candles."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"This Is Spinal Tap." #2—"Firestarter."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Making the Grade." #2—"Finders Keepers."

868. **FORT LEE—SHARON—** 224-0202. Thru May 24: "Moscow on the Hudson."

873. **OAKLAND—TWIN—** 337-4478. #1—"Police Academy." #2—Thru May 24: "The Bounty." Beg. May 25: "Terms of Endearment."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru May 24: "Terms of Endearment." #2—Thru May 24: "Friday the 13th—The Final Chapter."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sixteen Candles."

876. **PARAMUS—CINEMA 35—** 845-5070. "Firestarter."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—Beg. May 23: "Indiana Jones and the Temple of Doom." #2—"Finders Keepers." #3—"This Is Spinal Tap." #4—"Footloose." #5—"The Natural." #6—"Breakin'." #7—"Moscow on the Hudson." #8—"Greystoke: The Legend of Tarzan, Lord of the Apes." #9 & #10—Beg. May 23: "Indiana Jones and the Temple of Doom."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2—"Making the Grade." #3—"Police Academy."

880. **RAMSEY—CINEMA—** 825-2090. "The Natural."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru May 24: "Sixteen Candles." Beg. May 25: "Terms of Endearment."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1, #3 & #4—Beg. May 23: "Indiana Jones and the Temple of Doom." #2—Program unavailable.

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru May 24: "The Final Terror." #2—Thru May 24: "Hard to Hold."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru May 24: "Swing Shift." #2—Thru May 24: "Friday the 13th—The Final Chapter." #3—Thru May 24: "The Hotel New Hampshire."

887. **TENAFLY—BERGEN—** 567-0004. Thru May 24: "Moscow on the Hudson."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Sixteen Candles."

889. **WESTWOOD—PASCACK—** 664-3200. "Finders Keepers."

Brief Reviews

his index includes most, but not necessarily all, lms currently playing. Film titles are arranged lphabetically, and the numbers following the apsule reviews refer to the theater numbers in the rogram-listing pages that precede this section.

PAA RATING GUIDE

:	**General Audiences. All ages admitted.**
G:	**Parental Guidance Suggested. Some material may not be suitable for children.**
:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
:	**No one under 17 admitted.**

New Films

New films recommended by *New York*'s critic.

EYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective historical reflection on the lives of three men: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. **47**

BOUNTY, THE—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian,* by Richard Hough. PG. **16, 24, 33, 72, 93, 570, 735, 791, 873**

BREAKIN'—(1hr. 30m., '84) Two talented, breakdancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **30, 80, 97, 104, 114, 118, 201, 225, 237, 306, 401, 410, 412, 426, 447, 448, 531, 533, 541, 554, 567, 616, 629, 632, 643, 658, 710, 711, 714, 727, 733, 735, 745, 755, 777, 785, 790, 800, 807, 809, 825, 848, 862, 878**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **5**

COLD FEET—(1hr. 36m., '83) A romantic comedy about a man and a woman who are afraid to fall in love. With Griffin Dunne, Blanche Baker, Marissa Chibas. Dir. Bruce vanDusen. **76, 90, 536**

DANNY BOY—(1hr. 32m., '84) A young Irish saxophonist witnesses a brutal murder and decides to become an "avenging angel" in search of the killers. With Stephen Rea, Honor Heffernan. Dir. Neil Jordan. R. **6**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **50, 414, 574**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **90, 657**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 534, 537, 821, 852**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

FINAL TERROR, THE—(1hr. 32m., '84) Horror lurks in the forest for a group of kids on a camping trip. With Daryl Hannah, Rachel Ward, Adrian Zmed. Dir. Andrew Davis. R. **7, 41, 58, 97, 100, 103, 118, 201, 203, 210, 212, 234, 237, 300, 401, 413, 422, 439, 451, 500, 511, 528, 541, 554, 567, 604, 616, 651, 660, 714, 716, 719, 733, 745, 777, 791, 806, 811, 841, 842, 862, 885**

FINDERS KEEPERS—(1hr. 35m., '84) A madcap transcontinental chase after a missing five million dollars. With Michael O'Keefe, Beverly D'Angelo, David Wayne, Pamela Stephenson, Louis Gossett Jr. Dir. Richard Lester. R. **9, 37, 70, 92, 100, 109, 118, 201, 234, 305, 407, 411, 418, 420, 422, 428, 512, 517, 523, 529, 541, 561, 567, 616, 625, 632, 635, 651, 653, 708, 710, 732, 745, 774, 782, 798, 800, 803, 806, 822, 858, 867, 878, 889**

FIRESTARTER—(1hr. 56m., '84) A young girl with psychic powers is sought by intelligence agents for her potential as a weapon. Based on Stephen King's best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C. Scott, Martin Sheen, Art Carney, Louise Fletcher. Dir. Mark Lester. R. **20, 41, 70, 82, 93, 100, 102, 103, 109, 118, 201, 203, 210, 212, 235, 237, 308, 401, 407, 413, 420, 422, 428, 439, 512, 518, 528, 533, 536, 567, 571, 601, 613, 616, 625, 633, 649, 653, 668, 705, 710, 714, 717, 721, 732, 744, 773, 779, 781, 784, 800, 806, 817, 819, 821, 846; 857, 860, 864, 866, 876**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **42, 303, 502, 524, 542, 545, 550, 645, 654, 666, 720, 810, 878**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **38, 99, 114, 228, 406, 410, 416, 438, 442, 447, 451, 530, 532, 547, 555, 567, 603, 612, 638, 655, 660, 717, 731, 733, 822, 874, 886**

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Reviewed in this issue. R. **62**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive—proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. **22, 32, 71, 97, 228, 410, 416, 447, 500, 530, 535, 541,**

550, 551, 554, 609, 640, 644, 655, 663, 666, 777, 789, 822, 848, 858, 878

HEAT OF DESIRE—(1hr. 29m., '84) In French, Eng. subtitles. A Parisian university professor recklessly pursues a young woman even when his passion threatens all that is important and stable in his life. With Patrick Dewaere, Clio Goldsmith, Jeanne Moreau, Guy Marchand, Pierre Dux. Dir. Luc Beraud. R. 55

IN HEAVEN THERE IS NO BEER?—(51m., '83) and **SPROUT WINGS AND FLY**—(30m., '83) Two new documentaries, directed by Les Blank, about American regional music. 2

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) Harrison Ford returns as the archaeologist-adventurer, Indiana Jones, the thirties-era hero of *Raiders of the Lost Ark*. With Kate Capshaw, Amrish Puri, Roshan Seth, Philip Stone, Ke Huy Quan. Dir. Steven Spielberg. PG. 24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 774, 783, 793, 796, 807, 811, 830, 854, 862, 878, 883

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. 86

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance*. What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. 16, 534, 723, 754, 792

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. 56

MAKING THE GRADE—(1hr. 45m., '84) A rich preppy, preferring to go to parties in Paris, hires a New Jersey street kid to impersonate him at school and earn his diploma. With Judd Nelson, Dana Olsen, Jonna Lee, Gordon Jump, Ronald Lacey. Dir. Gene Quintano. R. 33, 72, 83, 97, 104, 105, 114, 118, 201, 206, 210, 212, 225, 307, 403, 407, 410, 422, 428, 448, 450, 518, 523, 533, 541, 561, 567, 603, 616, 621, 625, 634, 635, 710, 714, 717, 730, 745, 746, 775, 779, 782, 784, 794, 801, 803, 807, 819, 828, 867, 879

★ **MISSION, THE**—(1hr. 47m., '84) In Farsi, Eng. subtitles. The talented Iranian émigré Parviz Sayyad has written and directed what might be called the first Ghandian thriller. It's about fanaticism tamed by kindness and humor. The fanatic in question, Daoud (Houshang Touzie), is an assassin working for Khomeini's secret police who is given the job of eliminating, in New York, an exiled colonel who once worked for SAVAK (the shah's police). He stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers get in the way. Like Martha Raye in *Monsieur Verdoux,* the colonel is exuberantly unkillable. Facing his would-be assailant, he invites him home and introduces him to his children and his good-looking sister-in-law (Mary Apick), surrounding him with affection and attention, and arguing him out of his most deeply held simplicities *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. There's a chilling double-twist ending though that suggests that love may not be enough. An extraordinarily well-written and well-acted low-budget movie. 61

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. 14, 24, 38, 74, 92, 118, 205, 213, 223, 300, 402, 414, 419, 426, 500, 519, 529, 531, 541, 550, 559, 567, 617, 622, 632, 663, 664, 700, 708, 745, 774, 783, 793, 794, 795, 807, 818, 827, 854, 868, 878, 887

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 23, 30, 48, 92, 105, 109, 118, 202, 206, 210, 211, 225, 305, 401, 403, 412, 418, 423, 424, 501, 523, 531, 533, 540, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 709, 715, 717, 745, 758, 774, 782, 795, 807, 825, 827, 846, 857, 861, 862, 878, 880

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. 37, 83, 111, 118, 206, 225, 402, 412, 420, 519, 541, 557, 567, 606, 616, 732, 793, 794, 806, 811, 830, 851, 873, 879

★ **PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser,* this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. 62, 559

★ **RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you Written by Steven Kloves, a 23-year-old U.C.L.A dropout. Shot in Mendocino, California. PG. 60, 85 111, 205, 213, 223, 408, 423, 426, 450, 531, 628 664, 701, 708, 721, 722, 746, 863

ROMANCING THE STONE—(1hr. 50m., '84) High powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathlee Turner, who gets better and better, is extremely funn as a spinsterish romance writer who winds up in th jungles of Colombia with a ruffian adventurer (M chael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Quee* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Rober Zemeckis, who has the energy, and also the finesse of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 24, 32, 54, 234, 306, 407, 413 519, 562, 566, 602, 625, 648, 651, 662, 719, 728 730, 748, 778, 780, 795, 827

SIXTEEN CANDLES—(1hr. 35m., '84) Reviewed in this issue. PG. 21, 36, 46, 78, 92, 109, 118, 206, 307 403, 407, 512, 526, 536, 541, 558, 567, 603, 616 625, 628, 629, 658, 668, 702, 714, 716, 719, 727 747, 752, 773, 781, 795, 807, 825, 830, 849, 857 862, 864, 875, 882, 888

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Dary Hannah is a lovely mermaid, resident of Cape Cod who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. 6, 35, 44, 58, 118, 304, 413, 420, 512, 526, 529, 536, 541, 567, 616, 637, 648, 702, 708, 747, 751, 789, 790, 813, 841, 879

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. 11, 32, 531, 567, 616, 713

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. 86

SWING SHIFT—(1hr. 52m., '84) This memory of the forties is like a beautiful forties artifact—smooth, gracefully proportioned, but too placid. Four screenwriters (Nancy Dowd, Robert Towne, Bo Goldman, and Ron Nyswaner) put in time on the project, and somehow, in unifying all this work, the director, Jonathan Demme, lost the dramatic pulse of the movie and even his usual idiosyncratic flair. The characters are bland archetypes: we feel we know them at first glance, and the terrible thing is that we are not wrong. Ed Harris is the ordinary-Joe factory worker who enlists in the navy after Pearl Harbor is attacked; Goldie Hawn his wife, a male-dominated woman who finds new self-respect working in an aircraft plant; Kurt Russell the handsome plant-worker and part-time musician she has an affair with while her husband is away; and Christine Lahti the next-door neighbor—a tough-talking woman who has been pushed around by men—who becomes Goldie's best friend. The period detail is exquisite, the mood of wartime patriotism and danger is beautifully sustained, but the movie never comes to life. The adulterous affair between Hawn and Russell lacks wildness and desperation, and when Ed Harris comes home, you don't much care who winds up with whom. Photography by Tak Fujimoto. PG. **76, 236, 530, 535, 547, 574, 639, 658, 666, 731, 840, 886**

TENDERNESS AND ANGER—(1hr. 30m., '81) In German, Eng. subtitles. A documentary portrait of a nomadic Gypsy family living out of a wooden caravan in modern Switzerland. Dir. Johannes Flutsch. **2**

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **38, 60, 406, 416, 436, 530, 535, 548, 552, 554, 570, 626, 639, 641, 666, 724, 731, 756, 809, 818, 842, 873, 874, 882**

★ **THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 80, 97, 113, 202, 211, 303, 403, 407, 408, 411, 422, 521, 531, 551, 552, 558, 566, 606, 617, 640, 649, 663, 664, 711, 713, 722, 732, 775, 791, 796, 807, 821, 854, 866, 878**

ZAPPA—(1hr. 43m., '84) In Danish, Eng. subtitles. A story of friendship and cruelty between three fourteen-year-old boys in the suburbs of Copenhagen during the early 1960s. Peter Reichhardt, Adam Tonsberg, Morton Hoff. Dir. Bille August. **73**

Revivals

ANIMAL CRACKERS—(1hr. 38m., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. **39**

BEAU PERE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs,* but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. With Nicole Garcia and Nathalie Baye. **95**

BEAUTY AND THE BEAST—(1hr. 30m., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **2**

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls.* Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliche, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *shlockmeister* Russ Meyer. It's fitfully entertaining. . . very late at night. Starring several of Russ Meyer's silicone wonders. **13**

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. **39**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. **11**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **10**

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director —an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. **96**

GET OUT YOUR HANDKERCHIEFS—(1hr. 40m., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with Carol. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Partick Dewaere. **95**

GONE WITH THE WIND—(3hrs. 40m., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **39**

GRAPES OF WRATH, THE—(2hrs. 9m., '40) Director John Ford transforms Steinbeck's novel of social protest into a conservative epic about an enduring family. Gregg Toland's cinematography gives the film a documentary look. With Henry Fonda, Jane Darwell, John Carradine and Charley Grapewin. **10**

GREAT SANTINI, THE—(1hr. 58m., '80) Robert Duvall is in full bullhorn voice as a super-macho Marine Corps daddy; Blythe Danner is his patient, intelligent, long-suffering wife; Michael O'Keefe is their eldest son, a sweet-souled boy whom Duvall is trying to shape into a ruthless man. The movie examines a masculine code in which the important values in life are fought out between men while women provide a veneer of sensitivity and gentleness. The code is criticized and held up to question but never really rejected. Written and directed by Lewis John Carlino. **13**

KING KONG (1933)—(1hr. 40m.) The original version, with astonishingly beautiful visual design, the naive but thrilling special effects, and Fay Wray screaming, screaming, screaming. Dir. Merian C. Cooper and Ernest Schoedsack. **2**

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. **96**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. **16, 57, 88**

MASCULIN/FEMININ—(1hr. 43m., '66) In French, Eng. subtitles. This incredibly charming comedy by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a 16th-century lyric poem—an expression of a lost age. **96**

MURDER MOST FOUL—(1hr. 31m., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead,* with Dame Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. **10**

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life—the morning newspaper, a cup of coffee from the night before that's blissfully free of dead roaches. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. **2**

MY MAN GODFREY—(1hr. 35m., '36) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. **10**

NOTHING SACRED—(1hr. 15m., '37) Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony "incurable" disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Directed by William Wellman in shiny Technicolor. **10**

PRINCE AND THE SHOWGIRL, THE—(1hr. 53m., '57) A thin but very funny romantic comedy about an American showgirl (Marilyn Monroe) in London in 1911 and her Balkan prince (Laurence Olivier). Dir. Olivier. **10**

REBECCA—(2hrs 10m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. **95**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16, 57, 88**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. **95**

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an exjewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **89**

TOMORROW—(1hr. 42m., '72) Robert Duvall stars as a Mississippi man, the watchman at a saw mill, who cares for and falls in love with a young, abandoned pregnant woman. Screenplay by Horton Foote, based on a story by William Faulkner. With Olga Bellin and Sudie Bond. Dir. Joseph Anthony. PG. **90**

WISE BLOOD—(1hr. 48m., '79) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **95**

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, May 21

THE WIZ—Stephanie Mills stars in a revival of the 1975 Broadway musical. Book: William F. Brown, based on L. Frank Baum's *The Wonderful Wizard of Oz;* music and lyrics: Charles Smalls; directed (and costumed) by Geoffrey Holder; choreography by George Faison. With Ella Mitchell, Carl Hall, Gregg Baker, Charles Valentino, Howard Porter, John-Ann Washington, Juanita Fleming, Ann Duquesnay. Previews now prior to a 5/24 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $27.50-$40; Wed. at 2, $25-$35. **Lunt/Fontanne,** 205 W. 46th (575-9200). 2 hrs., 30 mins. All major credit cards.

Now Playing

THE BABE—Max Gail stars in the title role of a play about baseball's greatest hero, by Robert and Ann Acosta; directed by Noam Pitlik. Tues.-Sat. at 8, Sun. at 2, $20-$25; Wed. & Sat. at 2, $17.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

END OF THE WORLD—Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Mon.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, Sat. at 2, $22.50-$32.50; Sat. at 8, $25-$35. **Cort,** 48th St. betw. 6th & 7th (239-6200). 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; thru 5/27. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at

7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BROWNSTONE—Musical by Peter Larson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; from 5/23. **Hudson Guild,** 441 W. 26th (760-9810).

COURAGE—John Pielmeier's play about the life of Sir James Barrie, starring Paul Collins; directed by Susan Gregg. 5/21-23 at 8; $6. **Lamb's Theater,** 130 W. 44th (997-1780).

DANNY AND THE DEEP BLUE SEA—The Circle Repertory Company presents a two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7. Previews begin 5/22 prior to a 6/6 opening. Preview prices, $17.50-$22.50. After opening, $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

DESIRE UNDER THE ELMS—Marco St. John and Jeanne Ruskin star in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25; thru 6/3. **Stage One,** 333 W. 23rd (242-7800).

ELIZABETH AND ESSEX—A musical based on Maxwell Anderson's 1930 play, *Elizabeth the Queen;* book by Michael Stewart and Mark Bramble; music, orchestrations, and vocal arrangements by Doug Katsaros; lyrics by Richard Engquist; directed by Sondra Lee; choreographed by Onna White. Metropolitan Opera star Evelyn Lear stars and Dennis Parlato portrays Essex. Limited run—thru 6/2; $8. **Ark,** 2 E. 90th (534-5366).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies' play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3 (exc. 5/26 & 27); $15-$18. **Public/Anspacher,** 425 Lafayette (598-7150).

HARRY AND LARRY—Richard Taylor's comedy about a seemingly chance meeting in a library between an unbalanced student and a charismatic stranger; directed by Gordon Kupperstein. 5/24, 25 at 4; 5/26 at 2; FREE. **Bruno Walter Auditorium,** Performing Arts Library, Lincoln Center, 111 Amsterdam Ave.

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Mitchell Greenberg. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. & MRS.—Kevin Wade's comedy about a premarital situation, featuring Mark Metcalf, Peter Friedman, Polly Draper, and Pamela Brook; directed by David Trainer. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 6/10. **WPA,** 138 Fifth Ave. (206-0523).

THE NEST OF THE WOODGROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the woodgrouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; from 5/30. **Public/Newman,** 425 Lafayette St. (598-7105).

THE NEW YORKERS—Two one-acters, *The Pushcart Peddlers* and *The New Yorkers,* written by Murray Schisgal. The second play stars Phyllis Newman, Adolph Green, Joseph Leon, and features Amanda Green. Mon.-Sat. at 8; $6; 5/31-6/12. **Trinity Center,** 101 W. 91st (873-1650).

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak, directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Steven Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 8 & 10:30, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15; from 5/29. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE SHADOW OF A GUNMAN—Sean O'Casey's comedy of Irish life within the I.R.A.; directed by Jim Sheridan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; $15-$20; from 5/22. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

ROBERT FROST: FIRE AND ICE—A one-man show, starring Arthur Peterson, about the wit, genius, and trials of America's poet laureate. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3; $8 from 5/25; starting 6/3, seats are $15. **South St. Theater,** 424 W. 42nd (279-4200).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22; from 5/23, **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

YEATS!—Three one-acters by Yeats, directed by Sam McCready. With Olivia Casey, Kevin Gardiner, Brooke Myers, Todd Oleson, J. Patrick O'Sullivan, Michael Stacy. Wed.-Sat. at 8, Sun. at 3; $8, thru 6/10. **Quaigh,** 110 W. 43rd St. (221-9088).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

APPLE CORPS—Revival of Edna Ferber and George S. Kaufman's *The Land Is Bright,* directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Theater,** 336 W. 20th (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's *Balm in Gilead,* presents a portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Tanya Berezin, Glenne Headley, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25; thru 6/17. **Theater,** 99 7th Ave. So. (924-7100).

ENSEMBLE STUDIO THEATRE—7th Annual Festival of New One-Act Plays, *Marathon '84,* performs in Series A, B, C, & D. Phone theater for specifics.

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Wed.-Fri. at 7:30, Sat. & Sun. at 2 & 7:30; $12; thru 6/17. (For all four series, $42.) **Theater,** 549 W. 52nd (247-4982).

EQUITY LIBRARY THEATRE—Revival of *Pal Joey,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by John O'Hara (winner of three Tony awards). Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/3. **Theater,** 310 Riverside Dr. (663-2028).

FAMILY REPERTORY—Chekhov's *Marriage Proposal* (Caribbean adaptation by Marvin Camillo). 5/24-26 at 8; $6. *Straight From the Ghetto,* 5/30-6/2, 7-9, 14-16, at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HISPANIC ORGANIZATION OF LATIN ACTORS—5/24-27 at 7:30: Emilio Carballido's *I Speak of the Rose,* a Rashomon-like study of a seemingly senseless event (in English); directed by Hugo Halbrich; $5. 10/13 at 7:30 & 6/13 at 2:30: *Juan Palmiere,* by Antonio Larreta, directed by Arcadio Ruiz (in Spanish), is a work with social and political overtones applicable to Latin America today. **Wonderhorse,** 83 E. 4th (595-8286).

JEAN COCTEAU REPERTORY—Robert Lowell's *The Oresteia of Aeschylus* and Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotate. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*Fun City,* written & directed by Matthew Maguire, is about New York City. Thurs.-Sun. at 9; $7; 5/24-6/17. Walter Hadler's *The Air-Conditioned Beach,* directed by Daffi Nathanson, is a dark comedy about a nuclear family in transition. Thurs.-Sun. at 7:30; $6; 5/31-6/24. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Philip Magdalany's *Rich Girls,* comedy about three worldly women and their entanglements with men; directed by Robert Moss. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $8; thru 6/2. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—Upstage: Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 6/24. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost,* alternate with *Rain,* by John Colton and Clemence Randolph; Ibsen's *Ghosts,* and John Patrick's *The Hasty Heart.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Cryer, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NONE OF THE ABOVE REP—One-acters by Arthur Kopit (*Chamber Music*), William Saroyan (*The Ping-Pong Players*), and Edward Farley (*Cliché* and *Fugue for an Assembly Line*). Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 5/27. **18th St. Plyhse,** 145 W. 18th (666-8417).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowager (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 6/3. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua. Mon.-Thurs. at 8, Fri. at 7 & 10, Wed. at 2; $15; from 5/28. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru May. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*Henry V,* story of how the playboy prince became one of England's most beloved kings; directed by Timothy Oman. With Frank Muller and Dene Nardi. Thurs.-Sun. at 8, Sat. at 2; thru 6/3; $8. **Shakespeare Center,** 165 W. 86th (877-6810).

ROYAL COURT REP—Dan Ross's *Murder Game* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Mike Stott's *Lenz,* a tragic farce about a artist in 18th-Century Germany, based on a shor story by Georg Buchner. Thurs.-Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 6/3. **Theater,** 19 Mercer S (925-2588).

DEATH IN THE ORGANIZATION—David Scharker's surrealistic comedy of sudden death, power pol itics, and obsessive love, set in the boardrooms of food service administration; directed by Harve Seifter. With Doug Simes, Gordon Gray, Marion My rick, Ron Elfred, and Peter Bruno. Thurs.-Sun. at 8 $4; 5/25-6/10. **Theater for the New City,** 162 Second Ave. (254-1109).

THE 13TH STREET THEATER—Edward Portnoy' *In the Waiting Place,* directed by Keith Greer, i about abandoned children, awaiting adoption; Tue & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The India Wants the Bronx,* directed by Peter Gordon, abou two street punks caught up in their own terrorizing Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed b Roberta Hawkins, about man's desire to be firs Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya' *The Mothers,* directed by Edward Medina, abou pregnant unwed teenagers. Mon. & Thurs. at 7:30 **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishis* a one-man show starring Frederick Neumann, di rected by Francoise Kourilsky. The title tells th story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7 $10-$15; 5/23-6/24. **Perry St. Theater,** 31 Perry St (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL THE WAY HOME—Tad Mosel's Pulitzer Prize-winning dramatization of James Agee's *A Death in the Family,* directed by James R. Shaffer. 5/25-27, 6/1-3, at 8, Sat. mat. 5/26 & 6/2 at 2:30; $6. **The Ark,** 277 Park Ave. South (475-1216).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/17. **West Side Rep.,** 252 W. 81st (666-3521).

ARMS AND THE MAN—GBS's play; directed by Irene Moore. Thurs.-Sat. at 8; Sun. at 3; $6; 5/31-6/16. **Entermedia's** second story theatre, 189 Second Ave. (929-3567).

BELOVED MURDERER—Elizabeth de Charay and Robert Garabedian star in Gerty Agoston's play about crime and punishment at the end of WWII; directed by Fred Fondren. Thurs.-Sun. at 8; $5-$7; thru 6/3. **Prometheus,** 239 E. 5th St. (477-8689).

BLOOD WEDDING—Lorca's exploration of the passion and beauty of Andalusian peasant life; directed by Marcy Arlin. Presented by Hunter College. 5/25 & 26 at 8, 5/27 at 3. FREE. **Hunter College North,** 695 Park Ave. (622-5847).

BOUND TO RISE—Music/theater work based on the Horatio Alger stories; music by Robert Dennis; directed by Barbara Vann. Wed.-Sat. at 8; $6-$10; thru 6/2. **Medicine Show,** 6 W. 18th (255-4991).

CAKE & SIPPIN' WHISKEY—Vicki Mooney's story of small-town lives and expectations, set in Oklahoma right after WW II; with Tyrone Power (son of the same), Bader Howar (daughter of Barbara Howar). Wed.-Sat. at 8, Sun. at 2:30; $6; thru 5/25. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

THE CHESS GAME OF DEATH—Valerie Collins's version, based on Jean Anouilh's *Antigone,* with Mel Boudrot, Michelle Duval, Stephen McNaughton, and Elizabeth Ruf. Tues.-Sat. at 8; $6; 5/30-6/16. **Sargent,** 314 W. 54th (644-6687).

CHICKEN LITTLE WAS RIGHT!—Charles LaTourette's nuclear farce; directed by Christopher Lamb. Thurs.-Sat. at 8, Sun. at 7:30; $5; thru 6/10. New York Actors' Ensemble production. With Donald Viscardi, Ruby Payne, Randal Hart, Ken Wishnia, Anthony Piazza, Cindy Dutton, and Jeremy Fortner. **Courtyard Playhouse,** 39 Grove St. (620-7110).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. $10, $12; thru 5/27. **INTAR,** 420 W. 42nd (695-6134).

DELICATE FEELINGS—Rosalyn Drexler's play with music about female mud wrestlers; directed by George Ferencz. With Bill Nunnery, Bobby Faust, Tino Juarez, Leslie Levinson, and Martha Whitehead. Thurs.-Sun. at 8; $4; from 5/24. **Theater for the New City,** 162 Second Ave. (254-1109).

DER INKA VON PERU—Jeffrey Jones's collage play constructed from found texts, principally Prescott's *The Conquest of Peru;* presented as part of the Wooster Group Visiting Artists Series. Mon.-Wed. at 9; $7; thru 5/23. **Performing Garage,** 33 Wooster St. (966-3651).

DIVINE RIGHT—John Morrison's portrait of a wealthy American family divided by a daughter's *conversion to a militant religious crusade.* With Melissa Hurst, Lindsay Borden, Leslie Minski, Art Kempf, and Michael Clarke. Thru 5/27. Call theater for specifics. **New Theater,** 62 E. 4th (477-4120).

DOUBLE BILL—William Inge's *Margaret's Bed* and Rainer Werner Fassbender's *Bremen Coffee;* both directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; $5; 5/24-6/9 (6/10 perf. at 2). **Beckman,** 314 W. 54th (581-3044).

DOUBLE IMAGE THEATRE'S NINTH ANNUAL SHORT PLAY FESTIVAL—The best original one-acters submitted and performed by labs and development programs of N.Y.'s theatre companies and teaching institutions. Tues.-Sat. at 7, Sun. at 2 & 8; $5; 5/29-6/3. **TOMI,** 23 W. 73rd (245-2489).

DUET FOR ONE—Tom Kempinski's play about the relationship between a violinist and her doctor, directed by Miranda McDermott. With Rachel Leah Levin and Tom McDermott. Thru 5/26; $6. **New Media Rep.,** 203 E. 88th (860-8679).

FIVE TOGETHER SEPARATELY—Joe Bays's comedy, directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $6; 5/31-6/17. **Our Studios,** 147 W. 24th (695-5342).

FROZEN ROSES—Written and directed by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between *men and women and the games they play.* Wed.-Sat. at 8, Sun. at 2; $7; thru 5/27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

THE GOOD WOMAN OF SETZUAN—Revival of Bertolt Brecht's parable about a good person's survival in a hostile world.; directed by James Louis Niesen. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; 5/23-6/10. **Nameless Theater,** 125 W. 22nd (666-7856).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/27. **Studio,** 133 2nd Ave. (777-7005).

HOT SAUCE—Karmyn Lott's family drama, set in rural Texas in the late 50s, portrays a poor family struggling with a shattering crisis; directed by Toni Dorfman. With Sharon Hope, Wayne Elbert, Marchand Odette, and Katherine Price. Thurs.-Sat. at 8, Sun. at 7; 6/8-30; $8. **Theatre-Off-Park,** 28 E. 35th (679-6283).

THE HUMAN VOICE—Susannah York stars in a one-woman production of Jean Cocteau's play; directed by Simone Benmussa. 5/23 at 7, 5/24 at 3 & 8, 5/25 at 7 & 10; $15. **University Theater,** 35 W. 4th St. (598-2161).

INTERNAL COMBUSTION—Musical by Georgia Bogardus Holof and David Mettee consisting of songs and sketches about the evolution of American families since the invention of the auto. Thurs.-Sun. at 8, Sun. at 2:30 also; $5; 5/24-6/10. **Musical Theatre Works,** 133 Second Ave. (677-0040).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15; from 5/24. **Actors Repertory,** 303 E. 44th (687-6430).

I GOT SHOES—A one-act play by Jill Maynard, directed by Anne Cowett. Weekdays at 12:15 p.m. (bring your lunch); 5/28-6/8. FREE. **Quaigh Lunchtime Theater,** 108 W. 43rd (221-9088).

JUST LIKE THE LIONS—Patrick Meyers's play focusing on a couple's conflicts; directed by Max Mayer. Mon.-Sat. at 8, Sat. at 2; $10; 5/31-6/16. **TOMI,** 23 W. 73rd (245-2489).

KINFOLKS AND MOUNTAIN MUSIC—Susan Sandler's adaptation of Gurney Norman's stories; directed by Paul Austin. Thurs.-Sun. at 8:30; $6; thru 5/27. **Image Theater,** 432 W. 42nd (564-1786).

THE LAND IS BRIGHT—Drama by Edna Ferber and George S. Kaufman, with 19 actors, spanning 1890-1940 in the life of the Kincaids; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; 5/24-6/17. **Apple Corps,** 336 W. 20th (929-2955).

THE LIBERATION OF MOTHER GOOSE—Aduke Aremu's fantasy musical is a contemporary urban play blending tradition and our present-day world; directed by Elizabeth Omilami. Thru 5/27; $10-$15. **River West,** 155 Bank St. (279-4200).

LUTHER—John Regis stars in John Osborne's play spanning Luther's life from his first religious doubts to the resolution of his inner conflicts; directed by Josie Adler Oppenheim. Thru 6/3; $6. **Ten Ten Rep,** 1010 Park Ave. (678-7238).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

THE MANAGEMENT WILL FORGIVE A MOMENT OF MADNESS—Rodolfo Santan's play, together with Carlos Gorosiza's *The Accompaniment;* both starring Sully Diaz; directed by Vicente Castro. Wed.-Fri. at 7:30 in English, Sat. & Sun. at 2:30 & 7:30 in Spanish; $7; thru 5/27. **Puerto Rican Traveling Theatre,** 304 W. 47th (354-1293).

NIGHT SWEAT—Robert Chesley's play, set in a gay disco/bath house; directed by Nicholas Deutsch. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $10; from 5/24. **Shandol,** 137 W. 22nd (279-4200).

ONE-ACT PLAYS—By playwrights from Lafayette College, La. Thru 5/25 at 12:15 p.m. (bring your lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

OTHER GIRLS—Three plays by Jacqueline Allen which explore a variety of relationships between women; directed by Joy Lawrence; presented by The Clique. Thurs.-Sun. at 8; $6; thru 6/17. **New Theater,** 62 E. 4th St. (677-2392).

THE PLAY'S THE THING—Comedy by Ferenc Molnar and P.G. Wodehouse, directed by Neal Weaver, about a sophisticated playwright who uses his talent to save a love affair from disaster. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/10. **Meat & Potatoes,** 306 W. 38th St. 4th floor (564-3293).

RE-PO—Play based on author C.R. Portz's experiences as a repossession agent. Wed.-Sat. at 8, Sat. & Sun. at 3; $5, $6; thru 5/27. **Washington Sq. Church,** 135 W. 4th St. (505-5026).

ROUNDHEADS AND PEAKHEADS—Bertolt Brecht's parody telling how a dictator averts social revolution by dividing the population into two racial types and pitting them against each other; directed by Jerry Roth, with a cast of 19. Wed.-Sun. at 8; $8; 5/23-6/10. **Classic Theater,** 114 W. 14th (929-8033).

SCAPIN—Moliere's classic comedy, with music by Paul Shapiro, directed by Amy Brockway. Fri., Sat. at 8, Sat. & Sun. at 3; $7-$10; thru 6/10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

THE SEA GULL—Anton Chekhov's play, translated by Jean-Claude Van Itallie, directed by Ann Raychel. Mon.-Sat. at 8:30; $6; thru 5/31. **Theatre Studio,** 750 8th Ave. (730-0235).

SOUVENIRS—Sheldon Rosen's tale of a holiday on a tropical island which goes awry; directed by Stephen Katz. Joe Morton, David Purdham, Ellen Barber, and Delphi Lawrence are in the cast. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 5/27. **Cubiculo,** 414 W. 51st (265-2138).

STREET DREAMS—Music/theatre by Bill Eaton and Mitchell Ivers, directed by Peter (*West Side Story* and *Annie*) Gennaro, featuring dancers from the sidewalks of New York. Tues.-Sat. at 8, Wed. & Sat. at 2; $15, $12; thru 6/2. **St. Clement's,** 423 W. 46th (265-4375).

SUMMER STORM—Bruce Speas's play, directed by Jonathan Polansky. Jeff Fahey stars as a youth whose car is swept off the road during a flash flood and finds himself an overnight guest of strangers. 5/21-26, 30-6/4, 6-9 at 8; $6. **Raft,** 432 W. 42nd (279-4200).

THE TRANSPOSED HEADS—Based on Thomas Mann's reworking of an ancient legend, play is a multi-media event, featuring Yamil Borges, Sheila Dabney, Mark Morales, and Harry Streep. Score by Yukio Tsuji and Masa Imamura. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/10. **Ark,** 131 Spring (431-6285).

TRICK OR TREAT—D. R. Andersen's psychological thriller; directed by Worth Howe. Sat. at 8, Sun. at 3 & 7, Mon. at 8; $6; thru 6/4. **Main St. Theater,** 548 Main St. Roosevelt Island (644-0126).

VICTORY BONDS—Anson Campbell's play set on the Jersey shore during the Second World War; directed by Jack L. Savis. Cast includes Daniel Pollock, Laura Pierce, Jim Fyfe, Patricia Hunter, Tony Carlin, and Jean Barker. Wed. at 8, Sat. at 10, Sun. at 3; $6. (5/28 perf. at 7:30) **New Theater,** 62 E. 4th (477-4120).

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City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Town Hall, 123 W. 43rd St. (840-2824)

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Monday, May 21

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; pianist Dimitri Shostakovich. "A Birthday Tribute to Andrei Sakharov." Mozart's *Eine Kleine Nachtmusik;* Shostakovich's Concerto No. 1 for Piano, Trumpet, and Strings; Purcell-Britten's Chacony for Strings in g; Tchaikovsky's Serenade for Strings in C. Carnegie Hall at 8. $5-$25.

RUTH LAREDO, pianist/**MARK NEIKRUG,** pianist/**PINCHAS ZUKERMAN,** violinist. Beethoven, Rachmaninoff, Chopin, Franck, Falla, Saint-Saëns. Alice Tully Hall at 8. Benefit, Bank Street School for Children. $25-$125 (663-7200).

RICHARD GILBERT, clarinetist, with pianist John Van Buskirk and a string quartet. Mozart, Brahms, Koechlin. Carnegie Recital Hall at 8. $5, $10.

WILLIAM MOERSCH, marimba (N.Y. debut). Works of Bazelon, Wesley-Smith, Taira, Henze (U.S. premiere), Benyon (world premiere), Bennett (world premiere). Merkin Concert Hall at 8. $7.

OCCASIONAL SINGERS, Gil Robbins music director; the Western Wind. "The Life and Times of the Chanson"—songs by Hindemith, Auric, Badings, G. Robbins (premiere), Josquin, de Machaut. St. Joseph's Church, Sixth Ave. at Washington Place (243-8665), at 8. $3-$7.

JIMMY HEATH and his Rainbow Coalition/**SLIDE HAMPTON QUINTET**—Jazz. Henry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400), at 7. $5.

RAPHAEL KLAYMAN, violinist. Leclair, Brahms, Tartini, Tchaikovsky, others. St. Michael's Hall, 225 W. 99th St., at 8. $6.

BALTIMORE CONSORT—Renaissance music from England, Scotland, Italy. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WIDESPREAD JAZZ ORCHESTRA—Citicorp Atrium at 6. Free.

BRONX ARTS ENSEMBLE WOODWIND QUINTET—Musical story of Wave Hill's history. Wave Hill, 252nd St. and Independence Ave., Riverdale, Bronx, at 10 a.m. and noon. Free.

Tuesday, May 22

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Leon Fleisher. Mozart's Symphony No. 35, "Haffner"; Roussel's Symphony No. 3; Ravel's Concerto for the Left Hand and *La Valse.* Avery Fisher Hall at 8. $6-$25.

CHARLES MILGRIM, pianist. Bach-Liszt, Haydn, Herrarte, Brahms, Villa-Lobos, Albeniz. Carnegie Hall at 8. $8, $10.

GOLUB-KAPLAN-CARR TRIO, with soprano Lucy Shelton, clarinetist David Shifrin. Messiaen's *Quartet for the End of Time;* Ravel's Duo for Violin and Cello; Strauss lieder; Schubert's *Shepherd on the Rock.* Alice Tully Hall at 8. $6, $9.

HELEN CAMPO, flutist (N.Y. debut), with pianist Bernard Rose. W.T. McKinley (world premiere), Bach, Doppler, Paganini, Roussel, Jolivet. Carnegie Recital Hall at 8. $7.

DAVID GILMOUR—Rock music. Beacon Theater, Broadway and 74th St. (874-1717), at 8. $13.50, $15.

PETER TAKACS, pianist. A program of Stockhausen, including U.S. premiere of Klavierstücke XII ("Examen"). Symphony Space at 8. $3.

CASTANETS IN CONCERT—Carola Goya and Matteo, with guest artists. Falla, Gottschalk, J. Strauss, Joplin, others—various music interpreted for castanets. Some Spanish dancing, too. American Museum of Natural History, C.P.W. and 79th St. (873-1327), at 7:30. $6.50.

DEL-LOUISE MOYER, mezzo-soprano, with pianist Daniel Beckwith. Schumann's *Dichterliebe.* Trinity Church, Broadway and Wall St., at 12:45. Free.

TRIO CHANTECLAIR—Music of Renaissance Poland, religious and political music of the 15th century, rustic dances of the 16th century. Galleria, 115 E. 57th St. (520-7322), at 12:30. Free.

YUMA—Fusion of voice, jazz, dance, from Japan, Africa, the Americas; also avant-garde music. Bryant Park, behind the Library off Sixth Ave. at 42nd St., at 12:30. Free.

MUSIC LIVE!—A political rock concert followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

BRONX ARTS ENSEMBLE—See 5/21.

Wednesday, May 23

PITTSBURGH SYMPHONY ORCHESTRA, Andre Previn conductor and pianist. Harris's Symphony No. 3; Harbison's *Ulysses' Bow* (N.Y. premiere); Gershwin's Piano Concerto in F. Avery Fisher Hall at 8. $9-$17.50.

BENITA VALENTE, soprano, with pianist Cynthia Raim. Mozart, Strauss, Schubert, Fauré, Wolf. Alice Tully Hall at 8. $13.

ANDRZEJ GRABIEC, violinist, with pianist Clair Van Ausdall. Mozart, Milhaud, Bacewicz, Rorem, Ravel, Szymanowski. Carnegie Recital Hall at 8. $6.

JAMES LORUSSO, on the 10-string guitar. Dowland, Lauro, Weiss, Giuliani, Mangore, Bach, Bacheler, Ponce, Pipo. CAMI Hall, 165 W. 57th St., at 8. $6.

DAVID FINCKEL, cellist/**WU HAN,** pianist. Works by Brahms, Beethoven, Shostakovich. Symphony Space at 8. $5.

SHARTI LACH ARTZI—With vocalists Dan Almagor and Rivka Raz. A multi-media presentation telling the story of the rebirth of the Jewish people in their homeland. Merkin Concert Hall at 8. $9.

PAUL BOWMAN, classical guitarist/**LYNNE VARDAMAN,** soprano. Chamber works by Wuorinen, Davies, Bracali, Argento. St. Michael's Church, 99th St. and Amsterdam Ave., at 8. $4.

VILLAGE CHAMBER ORCHESTRA, Robert Grehan conductor; violinist Adolph Christ. Mozart's Violin Concerto No. 5; Honegger's *Pastorale d'Eté;* Beethoven's Symphony No. 2. Holy Apostles Church, Ninth Ave. and 28th St., at 8. $5.

CONSTANCE COOPER, soprano/**ROBERT DICK,** flutist/**WALTER HILSE,** pianist. Songs by Eaton, Ives, Hilse, Luening, Wuorinen, others. Greenwich House Music School, 46 Barrow St., at 8. $5.

SERPENTINE—"Singing in Tongues"—improvisational electronic music for synthesizer, percussion, and vocals. Performance Space 122, 150 First Ave. (477-5288), at 8. $4.

DAVID SMITH, tenor. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JAZZ SPECTACULAR, with Jabbo Smith, Pete Dean, Fred Fried, Jane Jarvis, others. Midtown Jazz a Midday. Citicorp Center outdoor plaza at 12:30 Free.

YUMA—See 5/22. Today at noon, Port Authority Bu Terminal, Eighth Ave. and 42nd St. Also at 4:30 George Washington Bridge station. Both free.

Thursday, May 24

NEW YORK PHILHARMONIC, Erich Leinsdor conductor; mezzo-soprano Florence Quivar, Ne York Choral Artists, Brooklyn Boys' Chorus. Mahler' Symphony No. 3. Avery Fisher Hall at 8. $6-$25 Note: open rehearsal of this program Thurs. only, a 9:45 a.m.; $3.

PITTSBURGH SYMPHONY ORCHESTRA, Andre Previn conductor; clarinetist Richard Stoltzman Copland's *El Salon Mexico, Connotations,* Clarine Concerto, and Suite from *Appalachian Spring* Carnegie Hall at 8. $10-$17.50.

WILLIE NELSON—Radio City Music Hall, 50th St and Sixth Ave. (757-3100), at 8. $20-$25.

EDMUND NIEMANN, pianist. Music of Munson Borden, Adams, Wolpe. Merkin Concert Hall at 8 $7.

MARYVONNE LE DIZES-RICHARD, violinis (N.Y. debut recital), with pianist Jean-Claude Henriot. Beethoven, Carter, Wuorinen, Ives, Ravel. 92nd Street Y at 8. $7-$9.50.

JON KIMURA PARKER, pianist (N.Y. debut). Bach-Busoni, Schumann, Liszt, Schubert, Barber. Alice Tully Hall at 8. $6-$8.

SERGIU SCHWARTZ, violinist. Mozart, Brahms, Ysaye, Debussy, Wieniawski. Carnegie Recital Hall at 8:30. $5.50.

PARTCH ENSEMBLE/NEWBAND—American Festival of Microtonal Music, Johnny Reinhard director. With Danlee Mitchell, Music for Homemade Instruments, Pete Rose, Charles Wood. Works by Partch, Drummond, Rose, Mizelle, and premieres by Bouchard, La Plante, Heinenen. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3, $6.

MONGO SANTAMARIA, and his group. Jazz. Henry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

MARIE DEROSA/ROY JENNINGS—Four-hand piano music by Ravel, Stravinsky, James Leeds. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SEYMOUR HAYDEN, harpsichordist. Music of Byrd, G. Gabrieli, Couperin, Rameau, Bach, Taylor, D. Scarlatti. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

Friday, May 25

NEW YORK PHILHARMONIC—See 5/24. Today at 2.

WILLIE NELSON—See 5/24.

HAAG-LEVITON SUZUKI ACADEMY/SUZUKI CHAMBER ORCHESTRA, Henry Mazer conductor. 40 young musicians playing works by Vivaldi and Bach, and Bazzini's *Round of the Goblins.* Carnegie Hall at 7. $6-$12.

DISCOVERIES III, with host Dakota Staton; singers Roz Corral, Joyce Ferman, Julie Grower, Cornell D. Moss, Ulala Nidaira, Linda Ross, Karen Taborn, Masaki Sato, Miles Watson, Olivia Williams, Gwen Williford, Silvia Zehn. U.J.C. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $5.

DAVID HONIG, classical guitarist. Original compositions and works by Bach, Albeniz, Lauro, Ponce, Milan. Pleiades Gallery, 164 Mercer (226-9093), at 8. $3.

MARY JANE RUPERT, pianist. Carnegie Recital Hall at 8. $4.50, $6.

MARGARET SWINCHOSKI, flutist/**JOHN CHURCHILL,** guitarist. Works by Telemann, Loeillet, Bach. Galleria, 115 E. 57th St., at 12:30. Free.

HAL MCCUSICK, woodwinds. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BRONX ARTS ENSEMBLE BRASS QUINTET—Music by Gershwin, Mancini, Cohan, others. Gould Memorial Library, Bronx Community College, University Ave. and 181st St., at 11:30 a.m. Free.

FAWN WIENER, cellist, with pianist John Forconi. Couperin, Brahms, Barber. Graduate recital, Gershwin Hall, Brooklyn College, at 8. Free.

ICK SEEGER, singer. Original and traditional American folk songs. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, May 26

HRUSTON JOHNSON, violinist/**FRANCES BING,** *pianist. "Springtime in Old Vienna."* Mozart, Beethoven, Schubert. Carnegie Recital Hall at 8:30. $15.

WILLIE NELSON—See 5/24.

NEW YORK PHILHARMONIC—See 5/24.

HATRUGHAN SINHA—Indian music. Madison Square Garden at 8. $20-$50.

AN EVENING OF JAZZ—With Wayne Shorter, Lee Konitz, Harold Danko, Kirk Lightsey, Roslyn Burrough, Jay Leonhardt, Rufus Reid. Symphony Space at 8. $8.

AN EVENING OF CLASSICAL PERSIAN MUSIC—Alice Tully Hall at 8. $16.

JAMES JABBO WARE/THE ME, WE & THEM ORCHESTRA—A celebration of the music of Oliver Nelson. U.J.C. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $5.

CHACHILA—*Music of the Andes. Alternative Museum,* 17 White St. (966-4444), at 8. $8.

DAVID SMITH, tenor. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

Sunday May 27

GUILD OF COMPOSERS—Performers include the Atlantic String Quartet, soprano Behtany Beardslee, pianist Nils Vigeland, the New Calliope Singers, pianist Fred Sherry, and many more. Music by Babbitt, Davidovsky, Gerber, Pollock, others. WBAI Free Music Store, P.S. 41, 116 W. 11th St., at 8. Free.

WILLIE NELSON—See 5/24.

WILLENE BARTON & THE U.J.C. BIG APPLE JAZZWOMEN—The Dairy, Central Park, 65th St. between the Zoo and the Carousel, at 1. Free.

MARINA KRUGLIKOV, violinist/**EFREM BRISKIN,** pianist. Handel, Beethoven, Brahms. Carnegie Recital Hall at 8:30. $7.

OMEGA—Chamber music by Mozart, Bruch, Dvorak. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 2:30. $3.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Gary Brocks Cayenne Jazz Band; offering. At 7: Eubie Blake's Children's Theater.

FREDI DIONISIO, in concert. Carnegie Recital Hall at 5:30.

LES SYLPHIDES ENSEMBLE—Mozart, Beethoven, Brahms. Congregation Beth Elohim, Garfield and Eighth Ave., Park Slope, Brooklyn, at 2:30. $11, $12.50.

BRONX ARTS ENSEMBLE BRASS QUINTET—Memorial Day concert of American favorites. Woodlawn Cemetery, Jerome Ave. at E. 233rd St., at 2. Free. If rain, in the Woolworth Chapel.

Monday, May 28

WILLIE NELSON—At 3. See 5/24.

GIORA FEIDMAN TRIO/HERITAGE CHAMBER ORCHESTRA, Yaacov Bergman conductor. Benefit for International Network of Children of Jewish Holocaust Survivors. Carnegie Hall at 8:30. Limited tickets at $15 (684-2010).

MOUNG-JI KIM, bass-baritone. Carnegie Recital Hall at 8.

JAMES R. LAWSON, carillonneur. Memorial Day recital of special songs. Riverside Church, the Drive at 122nd St., at noon. Free.

HAVANA SINGS!—Anthology of Cuban music, classical and contemporary. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $12.

Opera

FALSTAFF, by Verdi. In English. Amato Opera, 319 Bowery (228-8200), 5/26, 6/2, 9 at 7:30. 5/27, 6/3, 10 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/3, Friml's *The Vagabond King.* 6/6-17, Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

TOSCA, by Puccini. Opera Stage, the professional workshop of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 5/24 at 7:30, 5/26 at 2, 5/27 at 3. $4.

DONA FRANCISQUITA, a Spanish zarzuela by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 5/26 at 8. $12.

RUY BLAS, by Marchetti. Bel Canto Opera, Yuval Waldman conductor. P.S. 199, 270 W. 70th St. (752-4210). 5/26, 6/2 at 8; 5/27, 6/3 at 2:30. $10.

Dance

New York City Ballet
At the New York State Theater

THRU JUNE 24—$3-$30. 5/22 at 8: *Le Tombeau de Couperin, Liebeslieder Walzer, Stars and Stripes.* 5/23 at 8: *Concerto Barocco, A Schubertiad, Symphony in C.* 5/24 at 8: *Scotch Symphony, Opus 19/The Dreamer, Symphony in C.* 5/25 at 8: *Réjouissance,* new ballet by Peter Martins to music of Bach, *In G Major, Tschaikovsky Suite No. 3.* 5/26 at 2: *Scotch Symphony, In G Major, Glass Pieces.* 5/26 at 8: *Le Tombeau de Couperin, A Schubertiad, Kammermusik No. 2.* 5/27 at 1: *Concerto Barocco, Opus 19/The Dreamer, Symphony in C.* 5/27 at 7: *Le Tombeau de Couperin, Glass Pieces, Tschaikovsky Suite* No. *3.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 5/21, 22 at 8, 5/23 at 2 and 8: *Cinderella.* 5/24 at 8: *Les Sylphides, Don Quixote* Pas de deux, *Jardin aux Lilas, Raymonda.* 5/25 at 8: *Raymonda, Amnon V'Tamar, N.Y.Export: Op. Jazz.* 5/26 at 2: *Paquita, Amnon V'Tamar, N.Y.Export: Op. Jazz.* 5/26 at 8: *Swan Lake.* 5/28 at 8, 5/30 at 2: *Swan Lake.*

Other

CHOREOGRAPHERS SHOWCASE 2—Six choreographers show their works on each evening of the events. Bessie Schönberg Theater, 219 W. 19th (924-0077). 5/22, 29, 6/5, 12 at 8. $7.

CREACH/KOESTER—Solos and duets in premiere performances, plus repertory. Breaking Even series. Performance Space, First Ave. and 9th St. (477-5288). 5/25-27 at 9. $5.

DAVID GORDON PICK UP CO. WITH VALDA SETTERFIELD—*Framework,* a new work. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/23-26 at 8; 5/27 at 3. $8.

LIFTING BELLY—A dance/theater performance by Isadora Guggenheim. St. Mark's Church, 10th St. and Second Ave. (924-0077). 5/24-27 at 8. $6.

DOUGLAS DUNN & DANCERS—Two programs include five N.Y. premieres. *Pulcinella, Coquina,* and *Elbow Room,* 5/23, 26 at 8, 5/27 at 2. *View, Hitch,* and *Skid,* 5/24, 25 at 8. Joyce Theater. $12.

FRULA—A Yugoslavian dance production with 36 artists. Symphony Space, 5/21 at 7:30. $10, $12.

ANNABELLE GAMSON AND GARRICK OHLSSON, pianist. An all-Isadora Duncan program, with some premieres, and piano solos by Mr. Ohlsson: Chopin, Brahms, Scriabin. Carnegie Hall 5/23 at 8. $6-$15.

MIMI GARRARD DANCE THEATRE—New works and repertory. Marymount Manhattan Theater, 221 E. 71st (674-6868). 5/25, 26 at 8. $7.

MUSIC AND DANCE IN MIDTOWN—Sally Gross's *Moves and Changes,* including *In the Window, On the Couch,* and *On a Straight Line.* Gary Haase performs his own music. Whitney Museum, 120 Park Ave. (570-3633). 5/29, 30 at 8:30. Free.

RIVERSIDE DANCE FESTIVAL—5/23, 25 at 8, 5/27 at 2: Jelon Vieira DanceBrazil, "Black Orpheus." 5/24, 26, 27 at 8: Balletfore, with a Fokine program; premieres of productions of *Carnaval* and *The Firebird.* Theater of the Riverside Church, 120th and the Drive (864-2929). $6.50.

MANHATTAN FESTIVAL BALLET—*Sospiri, Toccata, Tryptich, Windmoves.* Emanu-El Y, 344 E. 14th St. 5/26, 27 at 8. $10.

MERCE CUNNINGHAM DANCE COMPANY—*Events*—six days of new works. Mon.-Wed., with Pauline Oliveros. Thurs.-Sat., with David Behrman. Westbeth Studios, 55 Bethune St. (255-8241). 5/21-26 at 9. $10.

NO MORE HIROSHIMAS—A LONE STAR SHINING—Dance-drama in three acts created by survivors, performed by company from Hiroshima. Hunter College Playhouse, 68th St. and Lexington (333-5096). 5/25 at 8, 5/26 at 2 and 8, 5/27 at 2. $10-$35.

ANANDA SHANKAR, and his dance troupe from India. New York debut. Carnegie Hall, 5/26 at 8. $10-$30.

WHATEVER HAPPENED TO VAUDEVILLE, and T.O.B.A.? The vaudeville era of both black and white shows of 50 years ago. Buster Brown, Tina Pratt, Bert "Gip" Gibson, Mama Lu Parks and Her Jazz Dancers, also comedians and singers. Symphony Space, 5/25 at 8. $15 (benefit for United Black Appeal).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARMELA TAL BARON—Paintings of imaginary windows, with an eerie, dream-like quality, thru 6/30. Foxworth, 33 E. 65th (772-3460).

JAMES BOHARY/DON DE MAURO—Abstract paintings/Portraits. Thru 6/1. Stone, 48 E. 86th (988-6870).

TOBY BUONAGURIO—New ceramic sculpture, thru 5/26. Arman, 817 Madison (570-2700).

JUDY CHICAGO—A retrospective of work from 1973-1983, thru 5/26. ACA, 21 E. 67th (628-2440).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

WILLEM DE KOONING—New paintings, sculpture, and drawings, thru 6/23. Fourcade, 36 E. 75th (535-3980).

RICHARD DIEBENKORN—Thirty paintings on paper, from 1982-1984, thru 5/31. Knoedler, 19 E. 70th (794-0550).

RAOUL DUFY—Paintings, watercolors, and drawings, thru 6/9. Davidson, 43 E. 78th (734-6702).

JULIO LARRAZ—Recent paintings, thru 6/16. Haime, 1000 Madison (772-7760).

ROBERT NATKIN—Recent paintings from the "Hitchcock" series, thru 6/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ODD NERDRUM—Figurative paintings by a Norwegian artist, thru 6/3. Hamilton, 19 E. 71st (744-8976).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

RICHARD PANTELL—Paintings about city life, thru 6/1. Levy, 981 Madison (628-7088).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

MAN RAY/IRA COHEN—Etchings and lithographs/A retrospective of photographs. Thru 5/26. Lessing, 130 E. 82nd (288-6701).

REEVE SCHLEY—Landscapes in watercolor, thru 6/8. Graham Modern, 1014 Madison (535-5767).

PETER SCHWARTZBURG—Paintings, thru 6/23. Terry, Chassman & Associates, 59 E. 80th (772-3575).

BARBARA SONNEBORN/MARIJKE DE GOEY—Large-format color photographs/Spatial drawings with lines rendered in string. Thru 5/26. Urdang, 23 E. 74th (288-7004).

CHRISTINA STACK—Abstract paintings, 5/22-6/22. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MICHAEL TETHEROW—Paintings of faces in a surrealistic style, thru 6/2. McCoy, 19 E. 71st (570-2131).

LEON TUTUNDJIAN—Constructivist works on paper from the twenties, thru 6/15. Prakapas, 19 E. 71st (737-6066).

JOHN WESLEY—Whimsical paintings depicting Proust and Oriental female figures, 5/22-6/23. Elkon, 1063 Madison (535-3940).

CHRISTOPHER WHITE—Abstract paintings based on landscapes, thru 6/9. Ericson, 23 E. 74th (737-6155).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, thru 7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JAMIE WYETH—Recent oil paintings, watercolors and drawings influenced by the artist's life on his farm in Delaware and his house on Monhegan Island, Maine; thru 5/24. Coe Kerr, 49 E. 82nd (628-1340).

JEAN XCERON—Paintings and watercolors from 1926-1966, thru 7/14. Kouros, 831 Madison (879-5454).

57th Street Area

FRANCIS BACON—Recent paintings by this British artist, thru 6/5. Marlborough, 40 W. 57th (541-4900).

ANTHONY CARO—Two shows running concurrently, in honor of this sculptor's 60th birthday, 5/24-6/29. Emmerich, 41 E. 57th (752-0124), and Acquavella, 18 E. 79th (734-6300).

ANN CHERNOW—New paintings and drawings, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

PETER CHEVALIER/CATHERINE LEE—Paintings by a young artist from Berlin/Monochromatic paintings. Thru 6/2. Bellman, 41 E. 57th (486-7944).

DOROTHY DEHNER—Recent sculpture and works on paper, thru 5/30. Sachs, 29 W. 57th (421-8686).

JIM DINE/DAVID HOCKNEY—Works on paper by both. Thru 6/3. Heesy, 50 W. 57th (942-0521).

DON DUDLEY/JONATHAN SANTLOFER/BARBARA ZUCKER—Drawings. Thru 6/2. Adler, 37 W. 57th (980-9696).

CHUCK DUGAN—Large-scale paintings that combine images with abstract elements, thru 6/1. Frumkin, 50 W. 57th (757-6655).

ELIZABETH DWORKIN—Abstract paintings based on land and seascapes, thru 5/31. Munroe, 56 W. 57th (246-9616).

SHEILA GARDNER—Landscapes of Maine in watercolor, thru 5/31. Tatischeff, 50 W. 57th (664-0907).

DIMITRI HADZI—Bronze and stone sculptures, thru 5/26. Gruenebaum, 38 E. 57th (838-8245).

LEE HALL—"Places"—new paintings and drawings, thru 6/2. Armstrong, 50 W. 57th (582-8581).

DOUGLAS HIGGINS/LESTER VAN WINKLE—Paintings with elements taken from ancient Greek art/Sculpture. Thru 6/2. Siegel, 24 W. 57th (586-0605).

GEORGES HUGNET—Surrealistic collages, thru 6/1. Zabriskie, 724 Fifth (307-7430).

CANDACE JANS—Paintings of gardens and patios, inspired by a trip to Italy, thru 5/30. Fischbach, 29 W. 57th (759-2345).

JOHN KANE—"Modern" folk paintings, by an artist who died in 1934; thru 5/25. St. Etienne, 24 W. 57th (245-6734).

JIMMY KELLOUGH—Landscape paintings, thru 6/9. Hadler-Rodriguez, 38 E. 57th (752-7734).

ELLSWORTH KELLY—Wood sculpture, thru 6/2. BlumHelman, 20 W. 57th (245-2888).

FRANZ KLINE—Black-and-white abstract paintings and drawings, thru 6/9. Del Re, 41 E. 57th (688-1843).

WILLIAM KORTLANDER—Landscape paintings of the ridges and hills of southern Ohio, thru 6/2. Haber Theodore, 24 W. 57th (541-9393).

LEON KRIER—Urban designs and architectural drawings for such projects as the Berlin Tegel Plan and London's South Bank, thru 5/26. Protetch, 37 W. 57th (838-7436).

MARISOL—New sculpture, thru 6/8. Janis, 110 W. 57th (586-0110).

JOAN MIRO—Cast bronzes and ceramic sculptures, thru 5/26. Pace, 32 E. 57th (421-3292).

HENRY MOORE—Recent bronze sculpture and prints, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

CAMILLE PISSARRO—Drawings, pastels, and watercolors by one of the elder Impressionists, thru 6/9. Heidenberg, 50 W. 57th (586-3808).

SIGMAR POLKE—Large-scale paintings on fabric by this German artist, thru 6/15. Goodman, 24 W. 57th (977-7160).

BRUNO ROMEDA—Bronze sculptures, thru 6/9. Crispo, 41 E. 57th (758-9190).

CELIA RUMSEY/ROBERT ROESCH—Aerial landscape paintings/Cor-ten steel sculpture. 5/24-6/30. Segal, 63 E. 57th (486-2297).

FRANCESCO SCAVULLO—Photo silkscreened and painted portraits of Princess Grace, Rita Hayworth, Brooke Shields, and other well-known women; thru 6/2. Iolas-Jackson, 52 E. 57th (755-6778).

BARBARA SIEGEL—"Ornithology"—new paintings and drawings, thru 5/29. Pearl, 38 E. 57th (838-6310).

JERALD SILVA—Large-scale watercolors of nudes and still lifes, thru 6/9. French, 41 W. 57th (308-6440).

T.L. SOLIEN—Figurative paintings, thru 6/2. Getler Pall/Saper, 50 W. 57th (581-2724).

JOSEPH STELLA—Studies for this artist's last pr jected work, The Underground Cathedral, as well a drawings and watercolors from every period of hi career, thru 6/15. Schoelkopf, 50 W. 57t (765-3540).

WILLIAM TUCKER—Bronze sculptures, plaste sculptures and drawings, thru 6/2. McKee, 41 57th (688-5951).

THORNTON WILLIS—Recent watercolors, 5/23-6 23. Oscarsson Hood, 41 W. 57th (750-8640).

TAKAKO YAMAGUCHI—New paintings, thru 5/2 Markel, 50 W. 57th (581-1909).

East Village

KEITH ACHEPOHL—Abstract watercolors, thru 5 25. Area X, 200 E. 10th (477-1177), Wed.-Sun. 12-

ROB HAMELINE/TIM DUCH—Paintings by both Thru 6/3. Jus de Pomme, 338 E. 11th (674-5389 Wed.-Sun. 12-6.

JOEL HANDORFF—Sketches inspired by the im agery of Piranesi, on plexi-glass panels, 5/23-6/18 Christminster, 336 E. 5th (475-8369), Wed.-Fri. 7-10 Sat.-Sun. 1-6.

KEVIN LARMON—Still life paintings with mono chromatic backgrounds, thru 5/27. Nature Morte 204 E. 10th (420-9544).

COLIN LEE—Paintings with images culled from the artist's past, thru 6/3. Piezo Electric, 437 E. 6t (505-6243), Tues.-Sun. 12-6.

ROBERT LOUGHLIN/AUSTE—Paintings of head with exaggerated features in dark, mysterious settings/Paintings of heaven and its inhabitants. Thru 6/23. Garet, 204 E. 10th (475-8701).

DAVID SANDLIN/TED ROSENTHAL—Painting showing the everyday horrors of suburban existence/Welded steel sculptures. Thru 5/27. Gracie Mansion, 337 E. 10th (477-7331), Wed.-Sun. 1-6.

THOMAS SCHINDLER—Paintings by a Berlin artist, thru 6/17. Sharpe, 328 E. 11th (777-4622), Tues.-Sun. 1-6.

PHILIP TSIARAS—Photographs of life in the Sonoma desert, thru 5/27. Oggi-Domani, 318 E. 11th (228-1632).

TOD WIZON—Paintings, thru 6/3. P.P.O.W., 216 E. 10th (477-4084).

SoHo and Tribeca

PAT ABBOTT-RYAN—Archetypal forest imagery in paintings, 5/22-6/16. 22 Wooster (431-6445).

ANDREW HART ADLER—Figurative oil paintings, thru 6/2. Rosenberg, 115 Wooster (431-4838).

TERRY ALLEN—Multi-media works that are clusters of impressions and artifacts united as stories, thru 6/1. Gladstone, 152 Wooster (505-8690).

JEAN-MICHEL BASQUIAT—Recent paintings with a denser, more painterly surface, thru 5/28. Boone, 417 W. Broadway (431-1818).

BEDRI BAYKAM/AKIMITSU TOMONAGA—Large-scale expressionistic paintings/Figurative wood sculptures. Thru 5/31. Art & Design, 152 Wooster (777-4207).

JOSEPH BEUYS—Etchings and bronze sculptures, thru 6/15. Editions Schellmann & Kluser, 50 Greene (219-1821).

PAULA COLLERY/MARK DEMURO/RAY-BERRY—Paintings with primitive imagery/Paintings and sculpture/Assembled paintings. Thru 5/26. Germans Van Eck, 420 W. Broadway (219-0717).

ADAM CVIJANOVIC/JOYCE LOUGHRAN/ARLENE SHECHET—Paintings/Hand-colored monoprints/Ceramic sculpture. Thru 5/26. Cutler, 164 Mercer (219-1577).

TINKA DENENBERG/CHARLES RINGNESS—Paintings of interiors and landscapes, thru 6/16/Mixed-media works on paper, thru 6/2. Condeso/Lawler, 76 Greene (219-1283).

BRETT DE PALMA—Paintings that make reference to Cubism and various other periods in art history, thru 6/2. Shafrazi, 163 Mercer (925-8732).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. Thru 6/16. Thorp, 103 Prince (431-6880).

DANIEL GALLIDUANI—"Noumenal Mirrors"-a sculpture project, thru 6/30. Leon, 31 Desbrosses (226-7789).

SHARON GOLD/GRACE BAKST WAPNER—Abstract paintings/An 8-panel teak and copper screen. 5/22-6/16. 55 Mercer (226-8513).

KATHRYN HALBOWER—Large-scale figurative oil paintings on wood panels, 5/22-6/16. Toll, 146 Greene (431-1788).

DAVID HATCHETT—Sculpture, thru 6/9. Brown, 100 Greene (219-1060).

MARK KOSTABI—An installation of drawings, thru 5/26. Bromm, 90 W. Broadway (732-6196).

MARK KOSTABI/ELLEN BERKENBLIT—Paintings and drawings/Paintings. Thru 6/9. Semaphore, 462 W. Broadway (228-7990).

JANNIS KOUNELLIS—Large drawings and sculptural works made of unexpected materials, thru 5/26. Sonnabend, 420 W. Broadway (966-6160).

CRAIG LANGAGER—"Gargoyles and Memorials"—recent sculpture, thru 6/2. Caldwell, 383 W. Broadway (966-6500).

RICHARD LONG—Stone sculpture and wall works, thru 6/2. Sperone Westwater, 142 Greene (431-3685).

ROBERT LONGO—Large-scale multi-paneled pieces juxtaposing a variety of images and materials, thru 5/26. Metro Pictures, 150 Greene (925-8335).

HELMUT MIDDENDORF—New paintings, thru 6/2. Nosei, 100 Prince (431-9253).

JAMES NARES—New paintings and drawings, thru 5/26. Cable, 611 Broadway (533-1196).

JOE NICASTRI—New fresco paintings, watercolors, and drawings, thru 6/6. Hoffman, 429 W. Broadway (966-6676).

NAOMI K. PLOTKIN—Paintings that contain animal and human imagery in dreamlike environments, thru 6/3. Atlantic, 458 W. Broadway (228-0944).

JIM PRIDGEON—"Inside the Brain"—a multi-media installation, thru 5/26. Franklin Furnace, 112 Franklin (925-4671).

URSULA VON RYDINGSVARD/GEORGIA MARSH—Sculpture concerned with the idea of enclosure, protection, made of carved cedar beams/Long, banner-like abstract gouaches, loosely based on poems from Ovid. 5/24-6/30. Stoler, 13 White (966-5090).

RUSSELL SHARON—Expressionistic paintings with images from nature, thru 5/26. Bromm, 90 W. Broadway (732-6196).

SOTO—Kinetic, architectural sculpture, and paintings, thru 5/26. Cowles, 420 W. Broadway (925-3500).

JIM STARRETT—Paintings and drawings, thru 6/2. Concord, 451 Broome (925-2994).

JOE STEFANELLI—New paintings, thru 5/26. Ingber, 460 W. Broadway (674-0101).

RICHARD THOMPSON/PAPO COLO—Representational paintings with themes based on American pioneer life/Psychologically expressive paintings, drawings and pastels. Thru 6/2. Knowlton, 153 Mercer (431-8808).

CLOVER VAIL—Abstract paintings with heavily textured surfaces, thru 6/2. A.I.R., 63 Crosby (966-0799).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

JOAN WITEK—Black paintings, 5/22-6/23. Esman, 121 Spring (219-3044).

Other

VIVIEN ABRAMS—Paintings with zig-zagging lines on shaped canvases, thru 5/25. Ross, 162 W. 56th (307-0400).

MICHAEL ASCHENBRENNER—"Damaged Bone Series: Chronicle 1968"—bones, broken and whole, made of crystal, thru 6/16. New York Experimental Glass Workshop, 142 Mulberry (966-1808).

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

JOHANNES DORFLINGER—Abstract pastel drawings, thru 6/2. Cordier & Eckstrom, 417 E. 75th (988-8857).

GUNTHER GERZSO—A retrospective of work from 1958 to the present, by this painter from Mexico, 5/24-6/27. Martin, 213 E. 49th (980-8104).

CHAIM GROSS—Color lithographs, thru 6/1. New School, 66 W. 12th (741-5687), Mon.-Fri. 10-5.

MARGUERITE MAIR KISSELOFF—Paintings, thru 6/3. Community, 30 E. 35th (683-4988), Wed.-Sat. 1-6, Sun. 1-4.

DAVID MCCULLOUGH—Paintings, drawings, and wall-reliefs, thru 5/24. Baum, 12 W. 37th (695-7200).

MARTA MINUJIN—Figurative plaster sculptures, thru 5/30. Seguy, 61 W. 62nd (265-3314).

PAMELA MORGAN/DINAH MAXWELL SMITH—Monoprints/Paintings. Thru 5/31. Rentschler, 450 W. 24th (292-0192).

CHARLES SEARLES/JAMES DUPREE—Painted wood and paper sculpture/Mixed-media pieces of painted glass, wood, and feathers. Thru 5/25. Robinson, 36 W. 15th (206-8010).

GRETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her Museum covers, thru 5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). "Artists Choose Artists III"—Chia, DeStaebler, Garet, Hunt, Moskowitz, Rothenberg, Salle have chosen Twombly, Voulkos, Samaras, Byars, Storrs, York, Nauman; 5/23-6/30.

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23. . . Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

COLNAGHI—26 E. 80th (772-2266). Drawings by Tiepolo, Piazzetta, Watteau, others, thru 6/9.

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and watercolors by British artists, including Constable, Gainsborough, Rowlandson; thru 6/2.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Works by 43 Skowhegan medal recipients, including Acconci, Dine, Johns, O'Keefe, Steinberg, Twombley, others; thru 5/31.

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; thru 6/9.

LINDGREN—575 Madison (838-3943). Prints by five Icelandic artists, thru 5/31.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; thru 6/9.

MATHES—851 Madison (249-3600). Early 20th-century works on paper by Benton, Davis, Dove, Sheeler, others; thru 6/8.

SHEPHERD—21 E. 84th (861-4050). British and French paintings and drawings from the 18th-and 19th-centuries, thru 6/30.

SOLOMON & CO.—959 Madison (737-8200). Paintings by Diebenkorn, Frankenthaler, Leger, others; thru 5/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings, watercolors, and pastels by artists of The Ten, including Chase, Hassam, Metcalf, Prendergast, Sargent, others, thru 6/29.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

57th Street Area

AMAZONI—725 Fifth (759-7713). Works by Colombian artists, including Amaral, Botero, Hernandez, Obregon, others; thru 5/31.

BASKERVILLE + WATSON—24 W.57th (582-0058). Works by Dougherty, Miler, Mullican, Simmons, others, thru 6/9.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Berkhout, Coe, Drake, Kruger, others; 5/25-6/22.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FINDLAY—41 E. 57th (486-7660). Landscape paintings by Anderson, Brown, Chumley, Cohen, others; thru 6/16.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

KORNBLEE—20 W. 57th (586-1178). Works by Buchanan, Neri, Promutico, Sullivan; thru 6/2.

MIDTOWN—11 E. 57th (758-1900). Landscape paintings by Betts, Currie, Freedman, Palmer, Prestopino, Thon; thru 6/2.

OSCARSSON HOOD—41 W. 57th (750-8640). Group show of artists who had one-person exhibitions in 1983-1984, 5/23-6/23.

SHIPPEE—41 E. 57th (319-2044). Paintings, drawings, and prints by Connecticut artists, including Chernow, Murray, Singer, others; thru 5/26.

SOLOMON—724 Fifth (757-7777). "The Innovative Landscape"—Garet, Jenney, McConnel, Morley, Patkin, Pfaff, Twombly, Zucker, others. 5/25-6/23.

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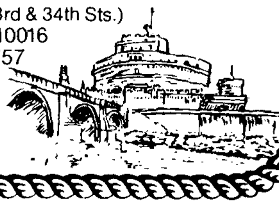

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ART

TILTON—24 W. 57th (247-7480). Paintings by Anastasi, Smith, Taggart, Wizon, thru 5/26.

East Village

B SIDE—543 E. 6th (989-5634), Wed.-Sun. 1-6. Paintings by Cuvelier, Bobby G, Guerra, Nortvedt, Olsen, Prol; thru 5/27.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Tues.-Sun. 2-6. A show of 45 artists, thru 6/9.

PUBLIC IMAGE—177 E. 3rd (431-8835). "Hand-signed/New York"—historic and contemporary hand painted signs, thru 6/1.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

BOUCKAERT—100 Hudson (925-6239). Works by contemporary guest and gallery artists, together with works created by African tribal artisans; in the small gallery, a solo show of figure studies by Anthony Masino; 5/24-6/16.

BRYERS—111 Greene (925-8058). Paintings by Basquiat, Borofsky, Gross, Haring, Longo, Munk, Salle, Winters; thru 5/26.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Judd, Smith; 5/26-6/22.

CUTLER—164 Mercer (219-1577). Works by Cvijanovic, Loughran, Shechet; thru 5/26.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

HABER—133 Greene (505-7800). "Grey"—works by Barnes, Bougher, Gompertz, Rubin, Shinohara, Thea; thru 6/5.

HELLER—71 Greene (966-5948). A two-part exhibition of Venini Glass, thru 6/2.

JORDAN-VOLPE—457 W. Broadway (505-5240). "Les Amis—American Painters in France, 1865-1890," with works by Knight, LaFarge, Picknell, others; thru 6/10.

KING STREET—29 King (924-8380), Tues.-Thurs. by appt., Fri.-Sun. 11-6. "Putti for Our Time," with works by DeMonte, Glantzman, Gross, Sullivan, others; thru 6/2.

KITCHEN—59 Wooster (925-3615). Works by Armijo, Bolande, Buchmuller, Collins, McLaughlin, Van Dalen; thru 6/2.

MANHATTAN ART—81 Greene (219-2007). "Artpark at Manhattan Art," with projects by Borba, Burden, Lundberg, McGowin, Oppenheim, others; thru 5/26.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; thru 7/6.

OIL & STEEL—157 Chambers (964-1567). Works by Di Suvero, Leslie, Stout; thru 6/16.

OK HARRIS—383 W. Broadway (431-3600). Works by Bechtle, Butterfield, Chester; thru 5/26.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

SERRA DI FELICE—295 Lafayette (334-8192). Works by Hitzler, Ikemura, Kwiatek, Morelli, Purcell, Saulson, Woersel; thru 6/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

VISUAL ARTS—137 Wooster (598-0221). Works by Bath, Durning, Gentilcore; curated by Alice Adams; thru 5/27.

VORPAL—465 W. Broadway (777-3939). Works by Hamaguchi, Hooper, Kustura, Picasso, Zimiles, thru 6/10.

Other

BARUCH COLLEGE—135 E. 22nd (725-3355). "Mathematics and 20th-Century Art: Selections from the McCrory Corporation Collection," with works by Albers, Leger, Sheeler, others; thru 6/1.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Abstract Attitudes"—recent work by artists from Brazil, Argentina, and Colombia; thru 7/29.

80 WASHINGTON SQUARE EAST—(598-2163). Works by Berumen, Ferenbach, Perry, Rubenstein, Shull; 5/22-6/8.

GREY—33 Washington Place at Washington Square East (598-7603). "Cocteau Generations: Spirit of the French Avant-Garde"—paintings, drawings, photographs, sculptures, costumes and other objects created between 1914 and 1963 by many of the artists who flourished during Cocteau's lifetime, thru 6 23.

NEW YORK STUDIO SCHOOL—8 W. 8t (673-6466). Selected works by past and preser members of the "Alliance of Figurative Artists," thr 6/6.

PRATT GRAPHICS CENTER—160 Lexingto (685-3169). "The Art of Satire: Painters as Caricatu ists and Cartoonists" with works by 34 painters, i cluding Gauguin, Manet, Pissarro, Toulouse-Lautre others; thru 6/16.

P.S. 1—46-01 21st St., Long Island City (784-2084 "An Australian Accent"—works by three Australia artists—Parr, Tillers, and Unsworth; thru 6/10.

Photography

SIR JAMES M. BARRIE—A series of photographs the boys who would inspire Barrie to write "Peter Pa and the Lost Boys," thru 5/24. Lamb's Club, 130 W 44th (575-0300).

DAVID BUCKLAND—Large cibachrome portrai and still lifes; platinum prints of nudes, 5/24-6/1 Sander, 51 Greene (219-2200).

LYDIA CABRERA—A portrait of this Cuban write through her photographs, drawings, original ed tions, letters, manuscripts, personal and religious ol jects, and collection of painted stones, thru 7/1 Intar Latin American Gallery, 420 W. 42n (695-6134).

HARRY CALLAHAN—Photographs of the artist' wife and daughter taken over a period of approx mately forty years, thru 6/1. Zabriskie, 724 Fift (307-7430).

JOHN COPLANS/NANCY HELLEBRAND—Po traits of people who are related/Multiple image po traits of the same person. Thru 5/26. Pace/MacGill 11 E. 57th (759-7999).

ARNOLD GENTHE/GERTRUDE BLOM—Po traits, dance photographs, and autochromes/Photographs of the Maya. Thru 5/27. I.C.P., 1130 Fift (860-1777).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thr 6/23.

PAUL B. GOODE—Dance photographs and portraits thru 7/31. Harkness Center, 4 E. 75th (570-1500).

RUTH MAYERSON GILBERT—Black-and-white photographs from her "Museum" series, and colo photographs from a series entitled "Site as Scene," thru 6/9. Neikrug, 224 E. 68th (288-7741).

BEDRICH GRUNZWEIG—Photographs of the Prague Jewish quarter, thru 6/3. I.C.P., 1130 Fifth (860-1783).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, thru 6/23. Ledel, 168 Mercer (966-7659).

JERRY LEWIS—Twenty-five of the actor's favorite photographs that he has taken of people and places throughout the world, thru 5/31. Nikon House, 620 Fifth (586-3907).

LIGHT—724 Fifth (582-6552). Over 75 photographs by Margaret Watkins and members of her circle, thru 5/26.

RAY K. METZKER—"City Whispers," black-and-white photographs of streets and alleys in Philadelphia and Chicago, thru 6/2. Miller, 38 E. 57th (319-1800).

BETTINA RHEIMS—Animal portraits by a French photographer, thru 5/25. Wolf, 30 W. 57th (586-8432).

ANN SANFEDELE—Black-and-white photographs of the American scene, thru 6/21. Puchong, 36a Third Ave. (982-1811).

RODNEY SMITH—Black-and-white photographs of Israel and its people, thru 5/31. Cathedral of St. John the Divine, 1047 Amsterdam (678-6903).

SPANISH INSTITUTE—684 Park (628-0420). Photographs of the architecture of Jose Maria Jujol, an associate of Antonio Gaudi, thru 5/31.

JUDITH TURNER/JOHN HALL—"Architectural Fragments," thru 6/2. Facade, 741 Madison (744-4997).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; 5/25-9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million

Years of Humanity; thru 9/9... Peonies of Greece: *Myth, Science and Art; thru 8/12... Bicycles and* Dragons: Highlights China's Past and Present; thru 7/15.

SIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

RONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19... Recent Paintings by Edgar Buonagurio; thru 6/22.

ROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested *donation; students* $1. *The Emily Winthrop Miles* Collection of Wedgwood... New Acquisitions of Contemporary Design; thru 6/24... Jim Dine: "Nancy Outside in July;" thru 7/1... Brooklyn Waterfront Artists; thru 6/3... Homer, Sargent, and the American Watercolor Tradition; thru 7/29... Picasso and The Parade; thru 7/15.

OOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Embroidered Samplers; thru 5/27... Finished in Beauty: South West Indian Silver; thru 7/8... Circles of the World: Traditional Art of the Plains Indians; thru 7/15... Visual Space in Music: Drawings by John De *Cesare; thru* 8/5.

RICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

UGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Michael Singer; thru 6/3... Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3... Juan Gris (1887-1927): Retrospective; thru 7/8.

EWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: *Judaic Treasures from the Czechoslovak State Col*lections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Indian and Southeast Asian Sculpture; thru 5/27... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Symbol and Substance in American Indian Art; thru 5/27... William Merritt Chase, 1849-1916: Retrospective; thru 6/3... Sports in Ancient Greece... Design in America: The Cranbrook Vision (1925-1950); thru 6/17... New Galleries for Ancient Near Eastern Art... Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15... Antoine-Louis Barye: Drawings and Sculptures; thru 7/15...Greek and Roman Treasury; from 6/5... Recent Acquisitions; thru 9/2... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Tsa La Gi: The Cherokee of Oklahoma; thru 6/24.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Rod Serling: Dimensions of Imagination; thru 6/7... Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The Old Met: A Memory of Opera on Broadway, thru 6/10... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Playbill: The Longest Run on Broadway; thru 6/10... Rooms from the Home of John D. Rockefeller Sr.; from 5/22... Currier & Ives Navy; thru 6/17... New York off the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Shock of Modernism in America: The Eight and Artists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Painting in the South: 1564-1980; thru 5/27... William Lescaze—The Rise of Modern Design in America; 5/31-9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; 6/1-7/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. New Work: New York/Outside New York; 6/2-7/15.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Struggle for a Continent: Francis Parkman's France and England in North America; thru 5/27... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Adirondacks: A Wilderness Preserved; thru 6/3... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Treasures of Manuscript Americana; thru 7/1... Five New York Families; thru 11/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... **Lincoln Center,** 111 Amsterdam Ave. The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Abe Epstein Photographs; thru 7/15. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Verbally Charged Images; thru 6/10... Peter Greene: Paintings and Drawings; thru 6/24.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4... Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Five Painters in New York; thru 6/17... The Sculpture of R.M. Fischer; 5/24-7/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/24 at 10 & 2: Important 20th-Century Decorative Arts. On view from 5/19. 5/25 at 10 & 2: 19th-Century Paintings, Drawings, and Watercolors. On view from 5/19. **East,** 219 E. 67th St. (570-4141). 5/22 at 6: Fine Oriental Rugs and Carpets. On view from 5/18. 5/23 at 10 & 2: Arts and Crafts, Art Deco and Art Nouveau including Clarice Cliff Pottery. On view from 5/18.

DOYLE—175 E. 87th St. (427-2730). Next sale 5/30.

PHILLIPS—406 E. 79th St. (570-4830). 5/23 at 11: Furniture, Decorations, Paintings and Judaica. On view from 5/19.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 5/23 at 2: Manuscript Americana. On view from 5/17. 5/24 at 10:15 & 2: Important 19th-Century European Paintings. On view from 5/17.

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OTHER EVENTS

Happenings

IN A FESTIVE MOOD, for the first three-day holiday weekend of the season: The South Street Seaport will be alive with strolling musicians, mimes, and, a suitably nautical touch, the New York Gilbert and Sullivan Players holding forth in Market Square, singing —what else?—selections from *H.M.S. Pinafore.* This latter delight, Sat. only, at 1:30 and 3. . . 400 artists will turn out for the Washington Square Outdoor Art Exhibit, 5/26-8, also 6/2, 3 and 6/9, 10. Noon to sundown, as usual, on the sidewalk fences and railings on Fifth Ave. south of 14th St., and south from the park, you can see and buy paintings, drawings, jewelry, stained-glass and other crafted wares. . . In a flowery setting at the Queens Botanical Garden, 43-50 Main St., Flushing, the Asian American Heritage Festival is set for 5/27, 11-6 (raindate 6/3). Music, art shows, dance, workshops, demonstrations, and, of course, food will all be part of the scene. There's a full day of activity, in Chinese-Japanese-Korean- Indian accents; admission, $2; children under 12, $1. . . More international fun, 5/27, 28, in Astoria, Queens, at the Czechoslovak Festival, Bohemian Hall Park, 29-19 24th Ave. Donation is $4, and there'll be traditional foods, including home-baked delights, along with gymnastics, the Pilsner Brass Band for listening and polka-dancing, and a variety of folk ensembles with music of the old country. It opens at noon. . . In nearby Westchester, the annual County Fair at Yonkers Raceway opens 5/24, to run thru 6/3—a modern Houdini, the human cannonball, psychics, loads of rides and midway attractions, animals to ogle, and continuous live entertainments. Weekdays 5 - 12; Sat., Sun., 5/28 12- 12; adults $3. children under 8 free . . . A Colonial Dutch celebration a little farther afield, at Philipsburg Manor, Sleepy Hollow Restorations, in Tarrytown, N.Y.: "Pinkster," Dutch for "Pentecost," will be a celebration with music, country dance, and fun for the family, 5/26-28. $4, $2.50 for children; you can take tours, too.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 5/22 at 10:30 and 2:30, 5/23 at 1:30 and 7:30, 5/24 at 10:30 and 7:30, 5/25 at 1:30 and 7:30, 5/26 at 10:30, 2:30 and 7:30, 5/27, 28 at 1 and 5:30.

END-OF-MAY REMINDERS—Susannah York will tread one of our local stages, at N.Y.U.'s University Theater, as part of the ongoing salute to Jean Cocteau. Dates are 5/23-25: Wed. at 7, Thurs. at 3 and 8, Fri. at 7 and 10. The actress has translated *La Voix Humaine* for this performance, designed and directed by Simone Benmussa. $15 (598-2161). . . Artist Romare Bearden will talk about jazz and its influence on his own work, at the National Academy of Design, Fifth Ave. and 89th St., 5/23 at 7; $4. There'll also be a screening of a 30-minute film and live music by pianist Tex Allen. . . Native Americans —and others who remember—will salute Olympic athlete Jim Thorpe, beginning with a pow-wow 5/24, 1-9 p.m., on the Great Lawn of the Cathedral of St. John the Divine, Amsterdam Ave. and 111th St. It's free to join in, with fine and folk arts, traditional foods and music. At 3, 16 Indian runners will set out on the "Longest Run," a progressive event that will end in Los Angeles 7/19. . . "Charlie Chaplinesque," with Mark Emmons appearing as "The Little Tramp," will be at the Beacon, Broadway and 74th St., 5/26, at 8 and midnight. There'll be a 50-piece orchestra, laser and film projections, but otherwise its all Emmons, who also wrote the music and lyrics. Shades of Chaplin! . . . "8 in 84" is an evening of art to benefit not-for-profit arts organization Franklin Furnace, and it includes performance, video, an art sale and exhibition of recent works by 80 artists—Oldenburg, Longo, Holzer, Wegman among them. Date is 5/21, at Ronald Feldman Fine Arts, 31-33 Mercer St., 6:30 till late. $25, $40 per couple at the door; less in advance (925-4671). . . Cynthia Ozick and Mark Podwal will talk about "The Golem in the Modern Imagination," after a screening of the 1920 German film *The Golem.* At the Jewish Museum (860-1888), 5/24 at 7:30; $10, and this includes a viewing of the exhibit "The Precious Legacy" after the program; thru Ticketron (977-9020) or Teletron (947-5850).

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

BROOKLYN BRIDGE/BROOKLYN HEIGHTS ESPLANADE—Walk with Adventure on a Shoestring (265-2663). 5/24 at 4, meet in front of Municipal Building, Chambers and Centre Sts. $5.

THE FIFTIES: FASHIONABLE EAST SIDE—Walk with the Museum of the City of New York (534-1672). 5/27 at 1:30, meet in front of the International Building, Fifth Ave. between 50th-51st Sts., for a tour of the old and new Fifth Avenues, including Trump Tower and the IBM Building. $6.

CHELSEA HISTORY WALK, with Joyce Gold (242-5762). 5/27 at noon, meet at General Theological Seminary, Ninth Ave. and 21st St. $7.

HARLEM SIGHTS AND EATS, a gourmet bicycle tour with the Hungry Pedalers. 5/26 at 8:45 a.m., visits to architectural and historic sites, with lunch at Sylvia's restaurant. Half-day tour. (222-2243). $9, or $17 for two people' ess in advance: 771 West End Ave. #12J, New York, N.Y.10025, for schedule.

TOURS WITH THE 92ND STREET Y—(427-6000, ext. 179). Must pre-register for all. 5/23 at 6 a.m., the Hunt's Point Market, a wholesale-produce marketplace at its liveliest; $7. . .5/27 at 11 a.m., Morningside Heights, "the Athens of America." The enclave between Cathedral Pkwy. and 125th St.—Columbia University, Riverside Church, Cathedral of St. John the Divine, Grant's Tomb, more; $7.

RIVERDALE PARK, a tour with Wave Hill, to see pre-1700's kiln, historical sites, with forester Peter Ritchings. 5/26 at 10 a.m., meet at Spaulding Lane parking area. Free with admission to grounds. $2.

HIGH SPRING IN INWOOD HILL PARK—Walk with the Friends of the Park. 5/27 at 1, meet at flagpole near Isham St. entrance, a block north of 207th St. William Greiner is tour leader. $1.

MUNICIPAL ART SOCIETY—(935-3960). Target Tours, each Thurs. at 6; $8; reservations necessary. These focus on areas being revitalized or stabilized. 5/24, 34th Street.

PROSPECT PARK ENVIRONMENTAL CENTER—5/26 at 1, Green-Wood Cemetery; social and natural history, and architecture. Meet at entrance, Fifth Ave. and 25th St., Brooklyn. $2. . . Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk.

URBAN PARK RANGERS, tours and workshops, free unless noted otherwise. Bronx: 5/27 at 11:30 a.m., meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), for a hike on the park's trails to learn about equipment you'll need; take lunch. 5/27 at 1, meet at Crotona Park Boathouse (589-0096) for a look at the aquatic insects of the park. . . Brooklyn (856-4210): 5/26 at 1, meet at the Sea Lion Pool, Prospect Park, for a look at the Zoo's past, present, and future. 5/27 at 1, meet under Grand Army Plaza arch for a tour of Prospect Park's vanished past, in the southern part of the park. . . Manhattan (397-3091): 5/26 at 2, explore Inwood Hill Park and discover its wildflowers and berries. meet at flagpole, Isham St. entrance, a block north of 207th St. 5/27 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, for a wildflower walk in Central Park.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greer (777-5658). Learn to identify and how to use wi plants. 5/26, Palisades Park, N.J. $15. Phone f meeting place.

NATURE WALKS—Alley Pond Environmental Ce ter, 228-06 Northern Blvd., Queens. 5/26 at 10 a.n a botanical safari and bird-watching; meet at Natu Center; $1. A wetland walk, every Sun. at 1. $1. Wave Hill, 249th St. and Independence Ave., Bror (549-2055): A greenhouse and garden walk, eve Sun. at 2:15. Free with weekend admission; $2. Brooklyn Botanic Garden, 1000 Washington Ave each Sun. at 1, meet at Garden Shop for a 45-minu tour. Free. . .

PICK YOUR OWN WILD FOOD—"Wildman" Ste Brill tells you how to find it and use it, in vario outdoor places. 5/26, Alley Pond Marsh, Queer 5/27, Prospect Park. Both noon-4; $15; phon (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 1 a.m. and 2, for two hours; reservations onl (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—En phasis is on nature, and walking itself, with some cit walks. Phone for details on the "serious" hike (204-1112, mornings). Also see "Urban Park Ranc ers," above. 5/26 at 2, meet Broadway and 8th St NE corner, for a trek in Lower East Side; $. (204-1112). 5/27 at 1, Shore-bird walk in Great Kill Park; reserve (351-0473); free.

OUTDOORS CLUB—Write P.O. Box 227, New York N.Y. 10021, for schedule of country hikes.

Sports

BASEBALL—Mets: Shea Stadium, Flushin (507-8499). $3-$8. 5/22-24 at 7:35, vs. San Francisco. 5/25 at 8:05, 5/26 at 1:20, 5/27 at 1:35, vs Los Angeles. 5/28 at 1:35, 5/29, 30 at 7:35, vs. Sa Diego. . . **Yankees:** Yankee Stadium, Bron (293-6000), $1.50-$9. Next home games 6/4-6 a 8:05, vs. Boston.

COSMOS—At Meadowlands Arena, E. Rutherford N.J. (ticket information: 265-8600). For regula games: $7; children, seniors, $4. 5/28: Trans-Atlantic Challenge Cup V. At 1:30, Flumineumse of Brazi vs. Udinese of Italy. At 4, Cosmos vs. Barcelona o Spain. $8, children $5.

Children

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses acrobats, and more. Cross County Shopping Center Yonkers: 5/21 at 7:30; 5/22 at 11. 5/24-28, at Grea Lawn, 246th St. and Broadway, Van Cortlandt Park Bronx (860-7320): 5/24, 25 at 11 and 7:30; 5/26, 27 28 at 1 and 4. $4.50, $6.50; adults, $6.50, $8.50.

LILY-PAD LEAPERS—A show, naturally, about frogs —learn all about them, take a nature walk, enjoy games, songs, stories, and a snack. For pre-schoolers only, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 5/ 27, 1-3. $3.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 5/26 at 11, 1, and 3: "There's Music in Puppetsville," a variety show by Winnie Wilson. $2.50.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

THE LITTLE ENGINE THAT COULD—Can-Do Company, at the Little Theater, West Side YMCA, 5 W. 63rd St. (787-4400). 5/26 at 2. $2. Proceeds to the Y Campership Fund.

THE MUPPETS AT HOME—A new environment-boutique at F.A.O. Schwarz, Fifth Ave. at 58th St., includes a 25-inch TV screen, with film clips of the Muppets in their films, TV show, and from *Sesame Street.*

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

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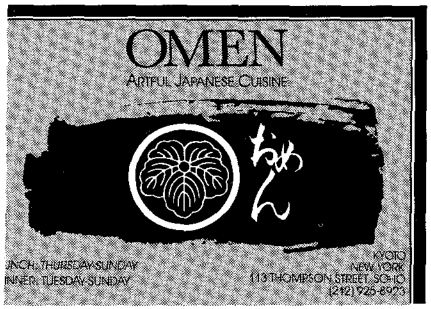
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OTHER EVENTS

SPECIAL EXHIBITS—Entries in poster competition of the "Childhood City Quarterly." CUNY Graduate Center Mall, 33 W. 42nd St., thru 5/23... "The Rarest Kind of Best": antique toys, rare autographed books, original art by Potter and others. Donnell Library, 20 W. 53rd St., thru May... Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—The Early Show, *entertainment* by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum... **Youngstars,** featuring youthful players from Broadway, TV, *commercials*. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 5/26 at 1, "Born and Raised in Central Park"; naturalist Ann Augustine introduces you to animal babies. Free, but must preregister. 5/27 at 2 and 3, music by the Prevailing Winds, a woodwind quartet. Free.

PUBLIC LIBRARY—Free unless noted. Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7... Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... 203 W. 115th St. branch: 5/21 at 3:30, film "Benji."

WAVE HILL LEARNING CENTER—Open weekdays noon-4:30. Sat. and Sun. 11-4:30. A touch table *with mystery objects, also three new aquariums,* changing exhibits, and more. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055). Free weekdays; weekends $2 adults, $1 students, children under 14 free.

REALLY ROSIE—Based on Maurice Sendak's story. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 5/22, 23 at 11 a.m. $3.50.

THE ENCHANTED FOREST, a musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 6/3 at 1 and 3:30. $3.50. *Reservations a must.*

THE PLANET OF THE PERFECTLY AWFUL PEOPLE—Arena Players Second Stage Theater, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674), Sat. at 1 and 3, Sun. at 1, thru May. $4.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 *a.m.*-9 p.m. $3 *suggested* for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: *plants, animals, rocks;* open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. **NOTE:** Closed 5/26-27. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. 5/25 at 1:30, "The Original Tale of Cisum," for 3-5-year-olds. 5/26, 27 at 1:30, join a jam session and learn how music, people and songs get together; also a 1938 "Our Gang" film; for parents and ages 5 up. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 5/27, 'Decoupage Cube."

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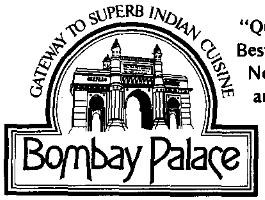
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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Haroido Jr. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 5/21, The Carla White/Manny Duran Band. 5/22-27, Billy Eckstine. 5/28, Mark Morganelli's Jazz Forum. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 5/27, *Leader of the Pack,* musical by Ellie Greenwich, Tues. & Sun. at 8:30, Wed.-Sat. at 8 & 11:30. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 5/21-26, Joanne Brackeen with Cecil McBee. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Singer-pianist Billy Roy with John Loehrke on bass. Mon.-Sat. 9-midnight. AE, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 5/22, Morris Goldberg Quartet. 5/23, Deborah Resto. 5/24-26, Queen Yahna. 5/27, Barry Gordon Trio. 5/29, Break Dancers Revue. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/26, Orin Star and Gary Mehalick with Fess Moore. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/21, 22, 28, 29, Ed Polcer's Midtown North. 5/23, 30, Hot Club of 54th Street. 5/24-26, Balaban & Cats. 5/27, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/21, 28, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 5/22-27, Herb Ellis, Barney Kessel, Tal Farlow with Steve Lespina on bass and Akira Tana on drums. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/21, Stafford James. 5/22-26, Kevin Eubanks Duo. 5/27, 28, David Friesen and John Stowell. 5/29-31, Danny Mixon. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen... Every Thurs. at 11:30, *Not So New Faces of '84,* comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr... The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, singer-pianist Joe Derise with Frank Tate on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/22-26, pianist John Bunch with Phil Flanigan on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 5/21, 28, Wide Spread Jazz Orchestra. 5/22-27, Ernestine Anderson with the Eddie Chamblee Quartet. 5/29-6/3, John Hicks' All-Star Sextet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/26, Julie Wilson in *Julie Wilson Sings Sondheim,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/26, Wire Train. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 5/21, 28, Southern Exposure. 5/22, 29, Ed Palermo Contemporary Big Band. 5/23, 30, Ronaldo, Brazilian Funk Rock. 5/25, 26, Tiger's Baku. 5/27, Errol Parker Sextet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/23, Beth Halligan; Vinyl Virgin; Little Eliot Lloyd. 5/24, The Band Next Door; Strike. 5/25, Blokes; Boys with Toys. 5/26, A.U. Touch; U.S. Chaos. 5/27, Jimi Gear; Farel James. 5/30, Maura Ellyn; Voices. 5/31, Marta Heflin. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/21, 28, David Murray Big Band. 5/22-26, Henry Threadgill Sextet. 5/27, Sathima Bea Benjamin. 5/29-6/3, Phineas Newborn. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. Thru 5/26, singer-actress Linda Hopkins, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 5/29-6/1, flutist-singer Bobbi Humphrey. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/21, Tito Puente and his Latin/Jazz Ensemble; The Machito Band with guest soloist Daniel Ponce. 5/25, Billy Harper Quintet; Sam Rivers Quartet. 5/27, Oliver Lake and Jump Up; Milford Graves; Bill Dixon Dynamic Duo; The All Star Alliance. 5/28, Ruben Blades y Los Seis del Solar with soloist Dave Valentin. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 5/21, Frank Foster's Loud Minority Big Band. 5/22-27, Mingus Dynasty Band featuring Richard Davis, Randy Brecker, Roland Hanna, George Adams and Dannie Richmond. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/21, 22, Ram Ramirez. 5/23-26, Benny Waters. 5/27, Lee Konitz. 5/28, Aaron Bell. 5/29-31, Chris Flory. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 5/22-26, pianist Ray Bryant with Jimmy Rowser on bass. 5/27, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 5/21, 22, San Francisco Allstars; New Riders of the Purple Sage. 5/23, T-Bone Burnett. 5/25, 2 Way Out West; Tommy Joe White. 5/27, Albert Co lins. AE, CB, DC, MC,

O'LUNNEY'S—915 Second Ave., bet. 48th & 49t Sts., 751-5470. Country music hang-out. AE, DC, MC,

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27t Sts., 924-3499. American-Continental restaura with cabaret. 5/22-27, comedian Richard Belze Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 11:30. 5/29-6/3, comedian Harry Anderson. AE, MC,

CATCH A RISING STAR—1487 First Ave 794-1906. Continuous entertainment by comics an singers, 7 nights a week, with steadies Adrienn Tolsch, J.J. Wall and Bill Scheft. A

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot wit improvisational entertainment. Sun.-Thurs. the fu starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnigh AE, MC, V

DANGERFIELD'S—1118 First Ave., 593-1650. 5 21-24, comedian Danny Curtis. 5/25, 26, comedian Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15 Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talen showcase with m/c Hiram Kasten. AE, CB, DC, MC, V

GOODTIMES—449 Third Ave., at 31st St. 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V

IMPROVISATION—358 W. 44th St., 765-8268 Comics and singers seven nights a week; food; tota informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini and magician/comedian David Charnee. Sat., magicians Devlin and David Charnee. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/2, singer-pianist Glen Covington and his trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/22, Lloyd McNeill and the Afro-Brazilian Sextet. 5/

23, Mario Toledo and the Salsa Refugees. 5/24, Zeze Mota. 5/25, 26, *Pe de Boi.* 5/27, *Zumbi Festival.* 5/29-31, Astrud Gilberto—"The Girl from Ipanema." AE, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Every Fri. & Sat., The Terry Homberg Trio play for dancing from 9-1 a.m. AE, CB, DC, MC, V.

Floor Shows

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. Thru 5/26, songwriter-singer Amanda McBroom, Tues.-Fri. at 11, Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 5/21-26, The Hildegarde Show with Tony Cointreau, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Tues.-Thurs. at 11, Fri. 10:30 & 12:30, Sat. at 10 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Fri.-Sat. at 8:30 & 11:30, *Broadway Babylon,* musical revue featuring Scott Bakula, Melinda Gilb, and Jossie de Guzman. AE, DC, MD, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 5/23, 30, The 'King' Showcase. 5/24, Karen Ferris. 5/25, Ingrid Wang. 5/26, Irina Maleeva. 5/31, Bonnie Perlman. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 5/22-27, Bobby Rosengarden salutes Ray Noble. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 6/3, International revue *A Salute to Israel,* starring singer Gabi Shoshan with singer Zahava Zoyan, Katia Demiri, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru, 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. *James Raymond and Michael Devon* alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 6/30. **La Ronde:** Thru 6/9, Charles St. Paul plays for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 6/3, pianist-singer Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Thru 6/9, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 5/21, 28, Fred Barton in *Miss Gulch Returns;* singer Robin Lyon. 5/23-26, 30-6/2, Karen Mason with Brian Lasser. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 6/9, singer-pianist Richard Kaplan with Chris White on bass, Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 5/21-23, pianist Lee Musika. 5/24-27, Richard Shulman. 5/28-30, Joe Ruddick with Frank Jolliffe. 5/31-6/3, Joel Forester with Dave Hofstra. AE, CB, DC, MC, V.

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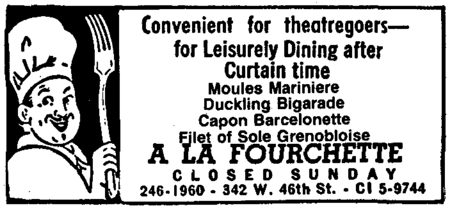

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(M)** AE, CB, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO., 61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, *scaloppine Elisa, pollo marengo.* Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3 D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V

BOMBAY PALACE—30 W. 52nd St., 541-7777 Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V

CAFE DE FRANCE—330 W. 46th St., 586-0088 Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V

CAFFE FONTANA—811 Seventh Ave., at 52nd St. in the Sheraton Centre Hotel, 581-1000. Casual Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1 **(I-M)** AE, CB, DC, MC, V

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-

Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern-Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theatre D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. **Also Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D *nightly* 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., *in the Park* Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE. CB. DC. MC. V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BUDAPEST CAFE—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. D only 5-midnight daily. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E** AE, CB, DC, MC, V

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr. 874-7000. Casual. American-Continental. Ope daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V

CENTRE COURT—61 W. 62nd St., 586-1222 Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D dail 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V

HUNAN BALCONY—2596 Broadway, at 98th St. 865-0400. Casual. Hunan Spcls: chef Chia's spic chicken, Hunan flower steak, fresh scallops Huna style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m **(I)** AE, CB, DC, MC, V

HUNAN PARK—235 Columbus Ave., bet. 70th 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef wit four flavors. Res. sug. L daily noon-3:30. D dail 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St. 873-4067. Casual. American. Spcls: prime steak roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianis nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood. Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., May 23

2:06/WQXR-AM/FM—Orff: Catulli Carmina (Chorus of Radio Leipzig & Members of the Leipzig Radio Sym Orch/Kegel).

3:00/WNCN—Vivaldi: Cto for Strings & Continuo in G "Alla Rustica" (Acad. of Ancient Music/Hogwood).

WNYC—The later **Shostakovich:** Song Cycles, Sym #14.

4:06/WQXR-AM/FM—Bizet: Card Scene & Finale from the "Carmen" Ballet (Bolshoi Theater Orch/Rozhdestvensky).

5:00/WNCN—Rodrigo: Fantasia para un Gentilhombre (Romero, London Sym Orch/Previn).

7:00/WNYC—Nielsen: Serenata in Vano (Lark).

7:06/WQXR-AM/FM—Telemann: Trio Sonata in B-Flat for Oboe, Violin & Continuo (Musical Offering).

8:00/WNCN—Widmann: Dances & Galliards (Collegium Terpshichore/Neumeyer).

WNYC—Messager: Isoline Suite (Jacquillat).

8:06/WQXR-AM/FM—Tchaikovsky: Suite #4 in G (Phil Orch/Thomas).

9:00/WNCN—Babell: Cto a 7 in D for Recorder, Strings & Bass Continuo (Bruggen, String Soloists, Leonhardt).

10:00/WNYC—Glass: The Photographer, excerpts (Riesman).

Thurs., May 24

2:06/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat, Op. 60 (Vienna Phil/Bernstein).

3:00/WNCN—Franck: Chorale #2 in b (Olsen).

4:06/WQXR-AM/FM—Vaughan Williams: Suite of English Folk Songs (Acad. of St. Martin/Marriner).

5:00/WNCN—Liszt: Cto for Piano #2 in A (Bolet, Rochester Phil Orch/Zinman).

7:00/WNYC—Ireland: Decorations (Rowlands).

7:06/WQXR-AM/FM—Elgar: Introduction & Allegro for Strings (Dresden State Orch/Marriner).

8:00/WNCN—Bach: Partita for Harpsichord #1 in B-Flat (Lipatti).

WNYC—Los Angeles Philharmonic Pension Fund Concert, program to be announced (Perlman/Thomas).

8:06/WQXR-AM/FM—Debussy: Nocturnes for Orch (Boston Sym Orch, Tanglewood Festival Chorus/Davis).

9:00/WNCN—Bruckner: Two Motets (Vienna Choir Boys, Chorus Viennensis, Orch of St. Luke's/Harrer).

10:00/WNCN—Grieg: Lyric Pieces (Gilels).

Fri., May 25

2:06/WQXR-AM/FM—Sibelius: Sym #5 in E-Flat (Phil Orch/Ashkenazy).

3:00/WNCN—Susato: Dances (Clemencic Consort of Vienna/Clemencic).

WNYC—Adams: Light Over Water.

4:06/WQXR-AM/FM—Dvorak: Four Romantic Pieces (Luca, Schoenfield).

6:00/WNCN—Handel: Sonata for Flute & Continuo in a (Linde, Richter, Koch).

7:00/WNYC—Opera Box: A Collector's La Forza del Destino.

7:06/WQXR-AM/FM—Mozart: Piano Cto #2 in B-Flat (Kraus).

8:00/WNCN—F. Couperin: Concert Royal #4 in e (Nicolet, Ulsamer, Sax, Jaccottet).

WNYC—Brahms: Two German Folksongs (Vancouver Chamber Choir/Washburn).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #5 in e (Chicago Sym/Solti).

9:00/WNCN—Schumann: Sym #2 in C, Op. 61 (Vienna Phil Orch/Mehta).

9:06/WQXR-AM/FM—Rachmaninoff: Rhapsody on a Theme of Paganini (Egorov, Detroit Sym Orch/Berglund).

9:30/WNYC—Vaughan Williams: A Sea Sym (Boult).

11:00/WNCN—Prokofiev: Visions Fugitives, Op. 22: Highlights (Gilels).

Sat., May 26

10:00 a.m./WNCN—Ravel: Menuet antique (Amsterdam Concertgebouw Orch/Haitink).

WNYC—Schumann: Carnaval, Op. 9 (Rubinstein).

10:06 a.m./WQXR-AM/FM—Mozart: Serenade #7 in D (Berlin Phil Orch/Bohm).

12:00/WNCN—Beethoven: Variations & Fugue in E-Flat, Op. 35 "Eroica" (Curzon).

WNYC—C. Adam: Elegy from String Qt #2 (unfinished) (Juilliard String Qt).

12:06/WQXR-AM/FM—Rossini: Semiramide Ov (Acad. of St. Martin/Marriner).

2:00/WNCN—Fibich: Sym #2 in E-Flat, Op. 38 (Netherlands Radio Orch/Gregor).

2:06/WQXR-AM/FM—Wagner: The Flying Dutchman (Nimsgern, Schunk, Sotin, Carson, James, Chicago Lyric Opera/Perick).

4:00/WNCN—C.P.E. Bach: Sonata #1 (Gould).

6:06/WQXR-AM/FM—Grieg: Norwegian Dance #4 from Norwegian Dances (Utah Sym Orch/Abravanel).

7:00/WNCN—Liszt: Berceuse (Curzon).

8:06/WQXR-AM/FM—Shostakovich: Qt #5 in B-Flat, Op. 92 (Borodin Qt).

9:00/WKCR—Opera Topics: Charles Passy, writer and music critic.

WNCN—Puccini: Madama Butterfly (De los Angeles, Pirazzini, Bjoerling, Palma, Sereni, Rome Opera House Orch & Chorus/Sereni).

9:06/WQXR-AM/FM—Britten: Spring Sym (Greenawald, Curtis, Cole, Cleveland Orch, Chorus & Children's Chorus/Page).

9:30/WKCR—Saturday Night at the Opera: Bianca Berini, guest.

Sun., May 27

10:00 a.m./WNCN—Anon: The Bird Fancyer's Delight: 6 Pieces (Trott).

WNYC—Poulenc: Suite Francaise (Tacchino).

10:06 a.m./WQXR-AM/FM—Bach: Juetto Allegro from Cantata #78 (Munich Pro Arte Orch/Redel).

12:00/WNYC—Bartok: Contrasts for Violin, Clarinet & Piano (Mintz).

1:00/WNCN—Stravinsky: Sym in C (Chicago Sym Orch/Navarro).

3:06/WQXR-AM/FM—Strauss: Till Eulenspiegel (Lipkin, New York Phil/von Dohnanyi).

4:00/WNCN—Berlioz: Reverie et Caprice, Op. 8 (Perlman, Paris Orch/Barenboim).

6:00/WNYC—Kaufmann: A Legend of the Saints, Op. 44.

7:00/WNCN—Bolcom: Three Ghost Rags (Jacobs).

WNYC—Ysaye: Sonata for Solo Violin (Harth).

8:00/WNYC—Mozart: Piano Cto #23 (Scrub, Minnesota Orch/Smith).

8:06/WQXR-AM/FM—Thomas: Mignon (Horne, von Stade, Welting, Vanzo, Zaccaria, Phil Orch/de Almeida).

10:00/WNCN—Weber: Lieder (Schreier, Ragossnig).

Mon., May 28

2:06/WQXR-AM/FM—Borodin: Sym #1 in E-Flat (Toronto Sym Orch/Davis).

3:00/WNCN—W. Schuman: "To Thee Old Cause" (Gomberg, New York Phil Orch/Bernstein).

WNYC—Dello Joio: Fantasy & Variations.

4:06/WQXR-AM/FM—Handel: Double Cto #1 in B-Flat (Acad. of St. Martin/Marriner).

5:00/WNCN—Debussy: La Boite a joujoux (French Radio Orch/Martinon).

6:30/WNYC—Yvar Mikhasoff: The Great American Piano Marathon.

7:06/WQXR-AM/FM—Gluck: Flute Cto in G (Debost, Toulouse Chamber Orch/Auriacombe).

8:00/WNCN—Stravinsky: Le Sacre du printemps (Detroit Sym Orch/Dorati).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #6 in b (Phil Orch/Ashkenazy).

9:00/WNCN—Chopin: Impromptu #1 in A-Flat, Op. 29 (Ax). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Ravel: Mother Goose Suite (Oppens, Kalish, Boston Sym Orch/Silverstein).

Tues., May 29

3:00/WNCN—Chabrier: Ballabile; Impromptu (Johannesen).

4:06/WQXR-AM/FM—Boccherini: Oboe Qnt in d, Op. 45 (Vogel, Sequoia String Qt).

5:00/WNCN—Ginastera: Cto for Harp (Zabaleta, French Radio Orch/Martinon).

6:30/WNYC—Resphigi: Feste Romane (Bernstein).

7:00/WNCN—Albeniz: Recuerdos de viaje, Op. 71: Puerto de Tierra (Larrocha).

7:06/WQXR-AM/FM—Haydn: Serenade from Qt in F, Op. 3 (I Musici).

8:00/WNYC—Chamber music at the Brooklyn Academy of Music. Works by Kreutzer, Molina, Guiliani, De Falla, Haydn (Fisk, Robison, Nickrenz).

8:06/WQXR-AM/FM—Milhaud: The Creation of the World (Orch Nat'l de France/Bernstein).

9:00/WNCN—Mussorgsky: Khovanshchina Prelude (Watts, San Francisco Sym/Sanderling).

10:00/WNYC—Irish Pipe music (F. & E. Furey).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/Stoned
Mon/Wonder of It All
S Thu/**Movie**: Sounder
Mon/**Movie**: You Can't Take It With You

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/**Movie**: Heidi
Fri/Peter No Tail
Tue/National Geographic Specials
S Tue/**Movie**: Jack the Giant Killer

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
H Thu/**Movie**: My Fair Lady
S Wed/**Movie**: Where the Lilies Bloom
Fri/**Movie**: Jack the Giant Killer

7:30
5 Bugs and Porky
11 Superfriends
H Mon/Coming Attractions
Tue/**Movie**: Brainstorm

8:00
5 Woody Woodpecker
9 Civic Programming
11 Wed-Fri/G.I. Joe: A Real American Hero
Mon,Tue/Scooby Doo
H Wed/Fraggle Rock
Fri/**Movie**: Wild Horse Hank
Mon/**Movie**: Tootsie (cc)
S Thu/**Movie**: Oliver Twist
Mon/**Movie**: Where the Lilies Bloom

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Wed/**Movie**: The Grey Fox
S Tue/**Movie**: Falcon's Gold

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy (except Mon)
Mon/**Special**: Indianapolis 500 Festival Parade
7 Morning Show
11 Great Space Coaster
S Wed/Faerie Tale Theatre (cc)
Fri/Paper Chase
W Wed/**Movie**: Angelo, My Love
Thu/**Movie**: Some Kind of Hero
Fri/**Movie**: Two Solitudes
Mon/Petula Clark
Tue/**Movie**: Kiss Me Goodbye

9:30
2 Jokers Wild
5 My Three Sons (except Mon)
9 News
11 Munsters
H Fri/Video Jukebox
Tue/Consumer Reports

10:00
2 $25,000 Pyramid
4 Facts of Life
5 I Love Lucy (except Mon)
9 Romper Room
11 Civic Programming
H Wed/**Movie**: The King of Comedy
Thu/Wonder of It All
Fri/**Movie**: Tin Man
Mon/**Movie**: My Fair Lady
Tue/**Movie**: The Year of Living Dangerously
S Wed/**Movie**: On the Town
Thu/**Movie**: Kiss Me Kate
Fri/**Movie**: The Blackboard Jungle
Mon/**Movie**: The Mating Game
Tue/**Movie**: To Please a Lady

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family (except Mon)
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden
W Public Affairs

11:30
4 Dream House
7 Loving
11 News
H Thu/**Movie**: The Riddle of the Sands

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 News
11 Wed/**Movie**: Istanbul Express (1968). Gene Barry, John Saxon.
Thu/**Movie**: The High Commissioner (1968). Christopher Plummer, Rod Taylor.
Fri/**Movie**: The Delphi Bureau (1972). Lawrence Luckinbill.
Mon/**Movie**: The Road to Bali (1953). Bob Hope, Bing Crosby.
Tue/**Movie**: Fancy Pants (1950). Bob Hope.
H Wed/Consumer Reports
Fri/**Movie**: Author! Author!
Tue/**Movie**: Tin Man
S Wed/**Movie**: Local Hero
Thu/**Movie**: WarGames (cc)
Fri/**Movie**: The Hunter
Mon/Barry Manilow
Tue/**Movie**: Rocky III (cc)
W Wed/**Movie**: Running Wild
Thu/**Movie**: Kiss Me Goodbye
Fri/**Movie**: Six Weeks
Mon/**Movie**: The Case Against Ferro
Tue/**Movie**: The Phantom Kid

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
H Wed/**Movie**: If You Could See What I Hear

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Slaughter Trail (1951). Brian Donlevy.
Thu/**Movie**: Across the Wide Missouri (1951). Clark Gable.
Fri/**Movie**: Carter's Army (1969). Robert Hooks.
Mon/In Search Of
Tue/**Movie**: Horror at 37,000 Feet (1972). Chuck Connors.
H **Movie**: The Riddle of the Sands

1:30
2 As the World Turns
9 Mon/**Baseball**: Mets vs. San Diego Padres
H Thu/**Movie**: Brainstorm
W Tue/Inside Baseball

2:00
4 Another World
5 News
7 One Life to Live
11 Newlywed Game
H Fri/**Special**: Some Call Them Freaks
Tue/**Movie**: The King of Comedy
S Wed/**Movie**: You Can't Take It With You
Thu/**Movie**: To Please a Lady
Fri/**Movie**: Jack the Giant Killer
Mon/**Movie**: Tom Sawyer
Tue/An Occurrence at Owl Creek Bridge
W Wed/Bugs Bunny's 3rd Movie
Thu/**Movie**: The Blackboard Jungle
Fri/Bill Cosby

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of (except Mon)
11 Jetsons
H Wed/**Movie**: Blue Skies Again
S Tue/**Movie**: Manny's Orphans
W Mon/**Movie**: The Big Brawl
Tue/**Movie**: Some Kind of Hero

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint (except Mon)
11 Jackson Five
H Fri/**Movie**: Tootsie (cc)
Mon/Coming Attractions

3:30
5 Woody and Bugs
11 Scooby Doo
H Thu/National Geographic Specials
Mon/Wonder of It All
W Wed/**Movie**: The Phantom Kid

4:00
2 Rockford Files
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Channel 9's Great Record Album Collection (except Mon)
11 Battle of the Planets (except Mon)
Mon/**Baseball**: Yankees vs. California Angels
13 Sesame Street (cc)
H Wed/Fraggle Rock
Tue/**Movie**: Oliver Twist
S Wed/ Color of Friendship
Thu/**Movie**: Manny's Orphans
Fri/It's Showtime
Mon/**Movie**: Where the Lilies Bloom
W Thu/Bonds Are Forever
Fri/**Movie**: The Big Brawl

4:05
S Tue/**Movie**: Jack the Giant Killer

4:15
9 Mon/Kiner's Korner

4:30
4 People's Court
5 Wed/**Special**: Rose Petal Place (animated)
Thu-Tue/Batman
7 New York Style
9 Wed/**Movie**: Strange Vengeance of Rosalie (1972). Bonnie Bedelia.
Thu/**Movie**: The Dark (1979). William Devane.
Fri/**Movie**: Dr. Franken (1980). Robert Vaughn, Robert Perrault.
Mon/Channel 9's Great Record Album Collection
Tue/**Movie**: Deathsport (1978). David Carradine.
11 Happy Days Again (except Mon)
H Wed/**Movie**: Heidi
Thu/**Movie**: My Fair Lady
W Mon/**Movie**: Get Crazy
Tue/**Movie**: Angelo, My Love

5:00
2 4 7 News
5 Charlie's Angels
9 Mon/The Saint
11 Little House on the Prairie (except Mon)
13 Mister Rogers
H Fri/Fraggle Rock
Mon/Chevy Chase Meets the Kids
S Wed/**Movie**: Sounder
W Wed/Island of Adventure
Thu/The Invincible Mr. Disraeli

5:30
13 3-2-1 Contact (cc)
H Fri/**Movie**: Local Hero
Mon/**Movie**: Tootsie (cc)
Tue/Consumer Reports
S Fri/Barry Manilow

Evening, May 23 - 25 and 28 - 29

Wed., May 23

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: The Grey Fox

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
S Faerie Tale Theatre (cc)
W **Movie**: If You Could See What I Hear

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Sharing the Dream: Julian Bond
H Consumer Reports

8:00
2 Domestic Life
4 **Special**: 30th Anniversary College Bowl National Championships
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie**: A Married Man (1984). Anthony Hopkins, Ciaran Madden. A successful family man's desire for change involves him in politics, an affair, and murder. Part 1 (Part 2, Thu. May 24, 8 p.m.).

13 Brooklyn Bridge
21 I Can Jump Puddles
H **Movie:** The King of Comedy
N Punishment #11
S **Movie:** You Can't Take It With You

3:30
2 **Movie:** Every Which Way But Loose (1978). Clint Eastwood.
5 Carol Burnett
9 **Movie:** Firecracker 1981). Jillian Kesner, Darby Hinton.
31 Neighborhoods: The Bronx

9:00
4 Facts of Life
5 Merv Griffin
7 **Movie:** Love Thy Neighbor (1984). John Ritter, Penny Marshall.
13 Alvin Toffler's "The Third Wave"
21 Monty Python
31 Last Chance Garage
W **Movie:** Deathtrap

9:30
4 Double Trouble
21 Fawlty Towers
31 Grace Bumbry and Shirley Verrett in Concert at Covent Garden

10:00
4 St. Elsewhere
5 11 News
9 Nine on New Jersey
21 Top Secret Life of Edgar Briggs
H When Women Kill
N **Movie:** Thieves Like Us
S **Movie:** The Devonsville Terror

10:30
9 Hispanic Horizons
11 News
13 On Assignment
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Masterpiece Theatre: Nancy Astor (cc)
21 International Edition
H Consumer Reports
W Electric Blue

11:30
2 Police Story
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** If You Could See What I Hear
S **Movie:** Local Hero

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek
N **Movie:** Padre Padrone
W **Movie:** Fast-Walking

12:30
2 **Movie:** Covert Action (1980). David Janssen.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In

1:00
7 **Movie:** Too Many Suspects (1975). Jim Hutton.
9 The Saint
11 Twilight Zone

1:20
H Buddy Hackett

1:30
4 Mary Tyler Moore
11 News
S **Movie:** Zapped!

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Whiplash (1945). Dane Clark, Alexis Smith.
9 Joe Franklin
11 **Movie:** Mirror of Deception (1975). Kim Darby, James Maxwell.
W **Movie:** The House Where Evil Dwells

2:20
H **Movie:** The Grey Fox

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** The Falcon's Adventure (1946). Steve Brodie, Tom Conway.

3:15
S **Movie:** The Devonsville Terror

3:30
4 Bob Newhart
11 One Step Beyond
W Inside Baseball

3:55
H **Movie:** The King of Comedy

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
9 News
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey
S Color of Friendship

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., May 24

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group
S **Movie:** Rocky III (cc)

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Computer Programme (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Sharing the Dream
W **Movie:** Cry the Beloved Country

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. San Francisco Giants
11 News
21 Nightly Business Report
H Coming Attractions

8:00
2 Magnum, P.I.
4 Gimme a Break
5 PM Magazine
7 **Movie:** Invitation to Hell (1984). Robert Urich, Susan Lucci. A woman lures men to a devilish end. (cc)
11 **Movie:** A Married Man (1984). Anthony Hopkins, Ciaran Madden. Part 2 (Part 1, Wed., May 23, 8 p.m.).
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Riddle of the Sands
N **Movie:** The Honeymoon Killers
S **Movie:** WarGames (cc)

8:30
4 Family Ties
5 Carol Burnett
13 Bits and Bytes
21 State of the Arts
31 Music Video Party

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery! Shades of Darkness (cc)
21 Great Railway Journeys of the World
31 The Compleat Gilbert and Sullivan: "Trial by Jury" and "Cox and Box"
W Steve Miller

9:30
4 Duck Factory

10:00
2 **Movie:** The Sheriff and the Astronaut (1982). Alec Baldwin, Ann Gillespie.
4 Hill Street Blues
5 11 News
13 Frontline (cc)
21 Long Island Speak-Out
H A Toast to Lenny Bruce
N **Movie:** Alice's Restaurant
S Gallagher
W **Movie:** WarGames

10:15
9 Kiner's Korner

10:30
9 New Jersey People
11 News

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Dixieland Jazz From New Orleans
21 Long Island Week
H Coming Attractions
S Best of Bizarre (cc)

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
H **Movie:** The Seduction
S **Movie:** Hey Good Lookin'

12 **MIDNIGHT**
7 Eye on Hollywood
9 News
11 Star Trek
N **Movie:** The River Niger
W **Movie:** Liquid Assets

12:30
2 **Movie:** A Shining Season (1979). Timothy Bottoms.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In

1:00
7 **Movie:** Psych-Out (1968). Susan Strasberg.
9 The Saint
11 Twilight Zone
S **Movie:** Rocky III (cc)

1:20
H **Movie:** Brainstorm

1:30
4 Mary Tyler Moore
11 News
W **Movie:** The Blackboard Jungle

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Sanctuary of Fear (1979). Barnard Hughes, Kay Lenz.
9 Joe Franklin
11 **Movie:** Murder on the Midnight Express (1975). Judy Green.

2:30
4 Mary Tyler Moore

2:45
S **Movie:** Goodbye, Emmanuelle

3:00
4 Bob Newhart
9 **Movie:** The Falcon Out West (1944). Tom Conway, Barbara Hale.

3:10
H **Movie:** The Riddle of the Sands

3:15
W **Movie:** Dynamite Chicken

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:25
S Gallagher

4:30
4 More Real People
9 News
11 Abbott & Costello

4:55
H Wonder of It All

5:00
4 20-Minute Workout
9 News
11 Biography

5:25
S **Movie:** Manny's Orphans

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., May 25

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News

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A	L	L	U	D	E	■	L	■	L	■	N	■	N	■
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TELEVISION

21 Victory Garden
W Movie Talk

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Peter Tosh in Concert
S Paper Chase
W **Movie:** Six Weeks

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
H Video Jukebox

8:00
2 Dukes of Hazzard
4 **Special:** Bigger and Better Television's Greatest Commercials III
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. L.A. Dodgers
11 **Movie:** White Lightning (1979). Burt Reynolds, Jennifer Billingsley. A moonshiner joins forces with the law to track down his brother's killer.
13 Washington Week in Review
21 Strokes of Genius
31 Music Video Party Special
H **Movie:** Get Crazy
N **Movie:** Querelle
S **Movie:** The Seduction

8:30
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week
31 Eye on Dance

9:00
2 **Movie:** September Gun (1984). Robert Preston, Patty Duke Astin.
4 **Movie:** Summer Fantasy (1984). Julianne Phillips, Ted Shackelford.
5 Merv Griffin
7 **Special:** All-Star Family Feud (cc)
13 Inside Story
21 **Movie:** Transatlantic Tunnel (1935). Richard Dix.
31 Your Children, Our Children
W **Movie:** Jinxed

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: Nancy Astor
H **Movie:** Author! Author!

10:00
5 11 News
7 Matt Houston
13 Quest! Alone
N **Movie:** Every Man For Himself and God Against All (The Mystery of Kasper Hauser)
S **Movie:** Summer Lovers

10:30
11 **Baseball:** Yankees vs. Oakland A's
21 Sneak Previews
31 Music Video Party

10:45
9 Kiner's Korner

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Make Way for Tomorrow (1937). Victor Moore.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** The Ivory Ape (1980). Jack Palance, Aubrey Ranger.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Top 40 Videos
21 Latenight America
H **Movie:** Tootsie (cc)
W Beefcake Review

11:45
S Barry Manilow

12 MIDNIGHT
7 Eye on Hollywood
9 How the West Was Won
N **Movie:** The Stationmaster's Wife

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
W **Movie:** Edge of the City

1:00
9 The Saint
11 Star Trek

1:15
S **Movie:** The Hunter

1:30
H **Movie:** The Hollywood Knights

1:45
2 **Movie:** Two Mules for Sister Sara (1970). Clint Eastwood, Shirley MacLaine.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
W **Movie:** Jinxed

2:30
4 Mary Tyler Moore
7 **Movie:** Kansas City Massacre (1975). Dale Robertson, Bo Hopkins.

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** The Falcon in San Francisco (1945). Tom Conway.
11 **Movie:** The Lavender Hill Mob (1951). Alec Guinness, Stanley Holloway.
S **Movie:** The Seduction

3:05
H **Movie:** Tin Man

3:30
4 Bob Newhart
5 **Movie:** Cutting Loose (1980). Harold Green, Phil Catelli.

3:52
2 **Movie:** Phase IV (1974). Nigel Davenport, Lynn Frederick.

4:00
4 Bob Newhart
W Shorts & Music

4:30
4 Here's Lucy
9 News
11 Abbott & Costello

4:45
H Being Homosexual

5:00
4 Here's Lucy
9 News
11 Biography
S Paper Chase

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Case of Gold (1952). Jean Simmons.
11 Insight

5:45
H Video Jukebox

Mon., May 28

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
S **Movie:** The Hunter

6:10
W Parting Shot

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall Comment

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Twilight Zone—The Movie

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 PM Magazine
7 **Movie:** The Concorde—Airport '79 (1979). Robert Wagner.
9 News 9: Prime Time
11 **Special:** Leonard Nimoy: Star Trek Memories
13 Great Performances: Balanchine. A tribute to the late choreographer/dancer. Part 1 (Part 2, Mon., June 4, 8 p.m.).
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* the News
N **Movie:** Alice's Restaurant
S Barry Manilow

8:30
5 Carol Burnett
9 **Movie:** The Producers (1967). Zero Mostel, Gene Wilder.
31 Bronx Special Olympics
H **Movie:** My Fair Lady

9:00
2 One Day at a Time
4 **Special:** Super Birthday VII—A World's Fair Salute to Bob Hope
5 Merv Griffin
11 Star Trek
13 Frontline
21 Nature of Things (cc)
31 Cityscope
W Petula Clark

9:30
2 Newhart
31 Do It Yourself
S Best of Bizarre (cc)

10:00
2 Cagney & Lacey
5 11 News
13 A Taste of China
21 Hitler's # 1 Enemy: Buried Alive
31 German Professional Soccer
N **Movie:** A Choice of Arms
S **Movie:** The Hunger

10:30
9 New Jersey People
11 News
13 Land of the Dragon

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Quest! Alone
21 Tony Brown's Journal
W **Movie:** Exposé

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** The Hollywood Knights

11:45
S **Movie:** Goodbye, Emmanuelle

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
N **Movie:** Chilly Scenes of Winter

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
W **Movie:** The Thing

1:00
7 **Movie:** Modesty Blaise (1966). Monica Vitti, Dirk Bogarde.
9 The Saint
11 Twilight Zone

1:05
H Buddy Hackett

1:25
S **Movie:** Carry On, Emmannuelle

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Blondie

Brings Up Baby (1939). Penny Singleton.

2:05
H **Movie:** Get Crazy

2:30
4 Mary Tyler Moore
5 Best of Midday
W **Movie:** Twilight Zone —The Movie

3:00
4 Bob Newhart
9 **Movie:** The Baron of Arizona (1950). Vincent Price, Ellen Drew.
S **Movie:** The Hunter

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond

3:40
H **Movie:** Tootsie (cc)

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
9 News
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography
S Barry Manilow

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Not *Necessarily* the News

Tue., May 29

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic of Oil Painting III
31 World Chronicle
H **Movie:** Brainstorm
S **Movie:** On the Town

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Magic of Oil Painting IV
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Rape in the Minority Community
W **Movie:** Kiss Me Goodbye

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 **Movie:** The Muppet Movie (1979). Kermit the Frog, Miss Piggy. Part 2 (Part 1, Tue., May 22, 8 p.m.).
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps, & Blunders
9 News 9: Prime Time
11 **Movie:** Breaking Away (1979). Dennis Christopher, Paul Dooley.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Philip Marlowe, Private Eye
N **Movie:** The Honeymoon Killers
S Paper Chase

8:30
5 Carol Burnett
7 Three's Company
9 **Movie:** Meatballs (1979). Bill Murray.
31 Shades

9:00
2 **Special:** The Screen Actors Guild 50th Anniversary Celebration
4 Riptide
5 Merv Griffin
7 **Movie:** Prince of the City (1981). Treat Williams, Jerry Orbach. True story of a N.Y.C. cop who blew the whistle on department corruption, and suffered the consequences. Part 1 (Part 2, Wed., May 30, 9 p.m.). (cc)
13 American Playhouse: Oppenheimer (Part III) (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye on Dance
H **Movie:** The Year of Living Dangerously
S **Movie:** Rocky III (cc)
W Bill Cosby

9:30
31 New Tech Times

10:00
4 Remington Steele
5 11 News
13 Strokes of Genius
21 Frontline (cc)
31 A Walk Through the 20th Century
N **Movie:** A Night In Casablanca

10:30
9 Nine on New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night Live
11 Odd Couple
13 State of Black America
21 Inside Story
H Consumer Reports
S **Movie:** Falcon's Gold
W **Movie:** Some Kind of Hero

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky and Hutch
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Tin Man

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek
N **Movie:** We of the Never Never
W **Movie:** The Secret Dreams of Mona Q

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night

7 Entertainment Tonight
9 Laugh-In

12:40
S **Movie:** The Devonsville Terror

1:00
7 **Movie:** In Circumstantial Evidence (1975). Raymond Burr, Robert Loggia.
9 The Saint
11 Twilight Zone
W **Movie:** It's Called Murder

1:10
H **Movie:** The King of Comedy

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Buona Sera, Mrs. Campbell (1969). Gina Lollobrigida.
9 Joe Franklin
11 **Movie:** Blondie Has Servant Trouble (1940). Penny Singleton.

2:10
S **Movie:** Horrorplanet

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Wild Women (1970). Anne Francis.
W **Movie:** Humongous

3:05
H **Movie:** Brainstorm

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
S Paper Chase

4:15
5 Surgsat

4:30
4 More Real People
9 News
11 Abbott & Costello

4:45
5 Eyesat

4:55
H **Movie:** Oliver Twist

5:00
4 20-Minute Workout
9 News
11 Biography
S An Occurrence at Owl Creek Bridge

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

Weekend, May 26-27

Sat., May 26

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles

6:15
H **Movie:** Oliver Twist

6:30
4 Villa Alegre
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel
S Star Spangled Country Party

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** If You Could See What I Hear
S **Movie:** The Americanization of Emily

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
7 New Scooby and Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers
31 La Esquina

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group
31 Mundo Real

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This is the USFL
13 Mainstream
31 Sonrisas
H Consumer Reports
S **Movie:** Ask Any Girl
W **Movie:** Lucky Boots

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** Way Out West (1937). Laurel and Hardy.
13 International Edition
31 Que Pasa U.S.A?
H **Movie:** Twilight Zone —The Movie

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
W Sports Special

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
S **Movie:** Local Hero
W **Movie:** Poltergeist

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Your Children, Our Children (cc)
21 Do It Yourself
H Coming Attractions

1:00
2 New Fat Albert
4 **Baseball:** Mets vs. L.A. Dodgers
5 Dance Show
9 **Movie:** A Real American Hero (1978). Brian Dennehy, Forrest Tucker.
11 **Movie:** Cantonen Iron Kung Fu. Liang Jia Ren.
13 Media Probes
21 Victory Garden
H **Movie:** WarGames (cc)

1:30
2 Children's Film Festival
7 United States Olympic Trials
13 Bits and Bytes
21 Square Foot Gardening

2:00
2 Kidsworld
5 Starsky and Hutch
13 All New This Old House (cc)
21 Motorweek
S **Movie:** Falcon's Gold
W **Movie:** Foxtrot

2:30
2 Public Hearing
13 Last Chance Garage (cc)
21 Gourmet Cooking
31 Festival of Hands: The Road to Cordoba

3:00
2 NCAA Special
5 **Movie:** Mortal Combat (1981). Chan Kuan Tai.
7 Sportsbeat
9 **Movie:** Elvis and the Beauty Queen (1981). Stephanie Zimbalist, Don Johnson.
11 **Movie:** The Brides of Fu Manchu (1967). Christopher Lee.
13 American Playhouse: Oppenheimer (Part II) (cc)
21 Do It Yourself
31 Festival of Hands: Issa's Treasure
H Philip Marlowe, Private Eye

3:30
7 Professional Bowlers Spring Tour
21 Victory Garden
31 Weapons in Space: The Next Arms Race
S Star Spangled Country Party
W **Movie:** Come Back to the Five & Dime Jimmy Dean, Jimmy Dean

4:00
2 **Golf:** Memorial Tournament
4 **Baseball:** Baltimore Orioles vs. California Angels
13 Third Wave
21 Square Foot Gardening
H **Movie:** If You Could See What I Hear

4:30
21 Motorweek

5:00
5 Mission Impossible
7 Wide World of Sports
9 Top 40 Videos
11 CHiPs
21 Sesame Street (cc)
S **Movie:** Twilight Zone —The Movie

5:30
13 On Assignment
31 Lawmakers
W Coming Soon

6:00
2 Channel 2 the People
5 Blue Knight
9 Racing From Belmont
11 Star Trek
13 Odyssey
21 Great Little Railways
31 Searching
H **Movie:** The King of Comedy

6:30
2 7 News
9 In Search Of
31 European Journal
W **Movie:** Lianna

TELEVISION

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Channel 7 Special Reports
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend of Robin Hood
21 Inside Albany
31 Music Video Party
S **Movie:** Sounder

7:30
2 Muppets
4 This Is Your Life
5 All in the Family
7 TBA
9 New Jersey People
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 **Special:** What Have We Learned, Charlie Brown?
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Soccer:** Cosmos vs. Tampa Bay Rowdies
11 **Movie:** Summertime (1955). Katharine Hepburn.
13 Nature of Things
21 Great Performances: The Regard of Flight
31 Sharing the Dream
H **Movie:** The Year of Living Dangerously
N **Movie:** On the Town

8:15
W **Movie:** The Front

8:30
2 **Special:** Bugs Bunny: All-American Hero
4 Jennifer Slept Here

9:00
2 **Movie:** Xanadu (1980). Olivia Newton-John.
4 People Are Funny
7 Love Boat (cc)
13 International Playbill: Poldark
21 Barbara Woodhouse Goes to Beverly Hills
31 N.Y.U. Broadcast Lab
S **Movie:** Falcon's Gold

9:30
4 Mama's Family
31 Mystery! Reilly: Ace of Spies

10:00
4 **Special:** Those Wonderful TV Game Shows
5 11 News
7 Fantasy Island (cc)
9 The Saint
13 Sneak Previews
21 Austin City Limits
H Not *Necessarily* The News
N **Movie:** The Beggar's Opera
W **Movie:** Poltergeist

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** You and Me (1938). Sylvia Sidney.
31 Music Video Party
H Buddy Hackett
S Best of Bizarre (cc)

11:00
2 4 7 News
5 **Movie:** A Case of Rape (1974). Elizabeth Montgomery.
9 Laugh-In
11 Odd Couple
S **Movie:** The Devonsville Terror

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
H **Movie:** WarGames (cc)

11:45
2 Sports People
7 **Movie:** The Man Who Loved Cat Dancing (1973). Burt Reynolds.

12 **MIDNIGHT**
2 **Movie:** Perfect Gentlemen (1978). Lauren Bacall.
9 Championship Wrestling
11 Streets of San Francisco
N **Movie:** A Night In Casablanca
W Superstars of Sex

12:30
S **Movie:** Twilight Zone —The Movie

1:00
4 Rock Palace
5 **Movie:** The Cockleshell Heroes (1956). Jose Ferrer.
9 **Movie:** Lady Frankenstein (1972) Joseph Cotton.
11 Twilight Zone
W **Movie:** Humongous

1:30
11 News
H **Movie:** The Thing

1:45
7 **Movie:** Moonshine War (1970). Patrick McGoohan.

2:00
4 Mary Tyler Moore
11 Road to Los Angeles

2:10
2 Music Magazine

2:15
S **Movie:** Some Kind of Hero

2:30
4 Mary Tyler Moore

2:40
2 **Movie:** The Ghost of Flight 401 (1976). Ernest Borgnine.

2:45
W **Movie:** The Front

3:00
4 Gavin/Lott
9 **Movie:** The Falcon Strikes Back (1943). Tom Conway.
11 Twilight Zone

3:30
4 Bob Newhart
11 One Step Beyond
H **Movie:** The Year of Living Dangerously

3:55
S **Movie:** Local Hero

4:00
4 Here's Lucy
11 Life of Riley

4:30
9 News
11 Abbott and Costello

4:41
2 **Movie:** Newman's Law (1974). George Peppard.

5:00
9 News
11 Biography

5:25
H Buddy Hackett

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., May 27

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H **Movie:** Heidi
S Color of Friendship

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 Home Sweet Home: Still the American Dream
13 Mister Rogers
S It's Showtime

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** The Grey Fox

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** 100 Rifles (1969). Burt Reynolds.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
7 New York Hot Tracks
9 Point of View
11 Pink Panther
H Video Jukebox

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie:** Wild Horse Hank
S **Movie:** WarGames (cc)
W **Movie:** Same Time, Next Year

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Abbott and Costello Meet the Killer (1949). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
13 Why in the World

11:15
5 **Movie:** Tarzan's Fight for Life (1958). Gordon Scott, Eve Brent.

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** Jumping Jacks (1952). Jerry Lewis.
13 Nova (cc)
21 Six-Gun Heroes
H Coming Attractions
S Paper Chase
W Bonds Are Forever

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Eyewitness News Conference
13 In Concert at the Met
H **Movie:** Gizmo!

1:00
2 **Basketball:** N.B.A. Playoff Game
4 Baseball Bunch
5 **Movie:** The Longest Day (1962). John Wayne.
7 Like It Is
9 Father Peyton's Mother's Day Special
13 Great Performances: The Regard of Flight
21 Strokes of Genius
S **Movie:** On the Town
W **Movie:** WarGames

1:30
4 Fight Back
9 **Baseball:** Mets vs. L.A. Dodgers

2:00
4 **Auto Racing:** Budweiser 500
7 American Sportsman
11 **Movie:** Wonder Woman (1974). Cathy Lee Crosby.
13 Ben Kingsley as Edmund Kean
21 Nature of Things
H **Movie:** The Grey Fox

2:30
7 USFL Football

3:00
4 Ringside: Magabi vs. Johnson (live)
13 Frontline (cc)
21 Rod and Reel
S **Movie:** You Can't Take It With You
W **Movie:** The Cowboy and the Lady

3:30
2 **Golf:** Memorial Tournament
11 This Week in Baseball
21 Sneak Previews
H Video Jukebox

4:00
4 Sportsworld
11 **Baseball:** Yankees vs. Oakland A's
13 Tony Brown's Journal
21 **Movie:** Winds of the Wasteland (1932). John Wayne.
31 Washington Week in Review
H **Movie:** Blue Skies Again

4:15
9 Kiner's Korner

4:30
9 **Special:** Drive For Five
13 Mainstream
31 Lawmakers

4:45
W **Movie:** Say Amen Somebody

5:00
5 Fame
9 S.W.A.T
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope
H Coming Attractions

6:00
2 4 7 News
5 **Movie:** The Sands of Iwo Jima (1949). John Wayne, John Agar.
9 Hawaii Five-O
21 Strategic Trust: The Making of Nuclear-Free Palau
31 All About TV
H **Movie:** Wild Horse Hank
S **Movie:** WarGames (cc)

6:30
2 4 7 News
13 Agronsky and Company
31 Searching
W **Movie:** Running Wild

7:00
2 60 Minutes
4 Father Murphy
7 Ripley's Believe It or Not!
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Priorities of Black Women in the '80s

7:30
13 New Tech Times
21 McLaughlin Group
31 Opening Night
H Fraggle Rock

8:00
2 AfterMASH
4 Knight Rider
5 Star Search
7 Hardcastle and McCormick (cc)
9 TBA
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Mystery! Shades of Darkness (cc)
31 Apartheid: 20th Century Slavery
H Linda Ronstadt
N **Movie:** Othello
S **Movie:** The Best Little Whorehouse in Texas

8:30
2 Four Seasons
31 Checking It Out
W **Movie:** WarGames

9:00
2 Jeffersons
4 **Movie:** No Man's Land
5 **Special:** All in the Family
7 **Auto Racing:** Indianapolis 500
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** Because of Him (1946). Deanna Durbin.
31 Journey Through New York
H **Movie:** Poltergeist

9:30
2 Alice
9 New Jersey Report
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Strokes of Genius
S Paper Chase

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Fawlty Towers
W **Movie:** The Blackboard Jungle

10:45
N **Movie:** The River Nic

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
H A Toast to Lenny Bru
S **Movie:** Lenny

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** When Your Lover Leaves

12 **MIDNIGHT**
2 Rockford Files
7 News
9 **Movie:** The Heartbreak Kid (1972). Charles Grodin.
11 Star Trek
H Coming Attractions

12:30
H **Movie:** Split Image
N Punishment #11
W **Movie:** Something c Value

12:45
7 Eyewitness Sports Special

1:00
2 Barnaby Jones
7 **Movie:** Shaft (1971) Richard Roundtree.
11 Twilight Zone
S **Movie:** Hey Good Lookin'

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Visiones
S **Movie:** The Best Littl Whorehouse in Texas

2:30
11 **Movie:** Demons of the Mind (1973). Patric Magee, Yvonne Mitchel
H **Movie:** A Time To Die

2:45
4 First Estate

2:55
7 **Movie:** The Skin Game (1971). James Garner, Lou Gossett.

3:00
9 **Movie:** No Name on the Bullet (1959). Audie Murphy, Joan Evans.

4:00
H Video Jukebox

4:15
S **Movie:** Zapped!

4:30
9 News
11 Abbott and Costello
H **Movie:** Blue Skies Again

5:00
4 20-Minute Workout
9 News

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

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ART

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From 11 a.m.-6 p.m.
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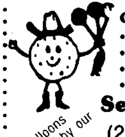

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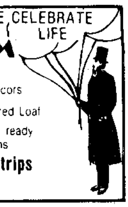

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Divorced, White Jewish Male, 43—Father of 3, seeks beautiful (inside and out), 25-35, woman with old-fashioned values and aspirations, who can appreciate the value of a 43-year-old, seasoned, successful, financially and emotionally secure man. Strength, honesty in relationships, giving and caring are some of my attributes. I seek a slim, caring, giving, unpretentious lady to begin a new life together. You can be 25-35, religion and national background are not important if you are the right woman. Phone and photo will assure a prompt call. PO 965, Peck Slip Station, NY 10038.

Please Have Humor—Attractive, creative, divorced professional woman, 48, seeking successful man, 45-58, who would enjoy building a fire at my country home as well as sharing the good life in NYC. Class and a sense of self, vital. Bio/phone, photo would be nice. NYM Box D931.

I'm A Super-Intelligent—Very successful, handsome, tall and trim, divorced, white male in my mid-40's. I'm bored with the obligatory caring, considerate, understanding ads (but not the underlying qualities), and would like to hear from a woman in her 30's or early 40's who considers herself very bright and very attractive, and is unafraid of noncommitment (sic). Dare to respond; phone and photo, please, if you do. NYM Box C457.

Warm, Witty Woman—34, 5'7", slender, professional, seeking male counterpart for friendship, more or less? NYM Box F507.

Delightful Dewey-Eyed Blonde—Beautiful, straightforward paradoxical Jewess, 32, seeks marriage-minded man, 30-40, who is attractive, caring and bright. Photo/bio, please. NYM Box G058.

Warm, Intelligent, Trim—Very good-looking NYC, beach-lover looking for same. I am a single, successful, young 40's man. If you are a lively-yet sensitive, 30ish woman, let's share. NYM Box C427

Adventurous WASP, Blonde—31, banker, serious runner. Seeks single, professional man, 5'10" plus, with sense of humor for serious relationship. Bio/phone/photo. NYM Box C383.

Stop Here Please—I am single, male, 28, attractive, caring, cat owner, Village resident, highly successful business owner. You are single, female, 20's, pretty and slim, warm, sharing, nonsmoker, NYC resident. We are both seeking a special relationship! Photo/phone please. NYM Box F499.

Come On Down—I live in and love Florida. Great mate, 38, 6'1", 190, Norwegian-American, Florida businessman. Seeking friendship with sun-loving, fine-figured lady. Photo, please. NYM Box F500.

Impress Me!—Jewish male, handsome, 24, MBA student. Seeks high quality, sexy female, 22-28, for possible relationship. NYM Box C384.

Corporate Attorney, 41—Athletic, witty, seeks bright, warm, attractive lady. Photo, please. NYM Box C385.

Appreciative Nature—Woman wishes to share warmth, beauty, deep sensitivity, zest for living with established male peer in 60's plus or minus. NYM Box F503.

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Funky, Sexy, Worldly—Gorgeous, Ivy-educated exec, 28, seeks handsome, warm, dynamic, trim, professional male to share travel, arts, sports, country/city. Bio. Photo if possible. NYM Box F504.

Woman Racing Sailor?—36-year-old WASP surgeon with J-24 in Newport, R.I. seeks hardy, athletic female for serious but non-yelling racing effort. Photo and racing/sailing curriculum vitae with letter. NYM Box G085.

Straight Talking Guy—Quite handsome, athletic, successful, seeks beautiful woman for magic moments. Need photo, please. NYM Box G086.

Witty Producer/Businesswoman—30. Pretty, slim, blonde Jew. Seeks warm, funny male adventurer. NYM Box G096

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Jeans And Limousines—Are both a part of my lifestyle. I am a very successful entrepreneur, 34, good-looking, 6', Jewish but not religious. I enjoy movies, theater, dining out, country weekends and quiet evenings at home with champagne and a very special woman. That woman would be an exceptionally attractive Manhattanite, 22-36, who enjoys all of the above and is sweet, warm and witty with a terrific sense of humor who would like to find someone special to share the good life with. Brief bio with photo and phone. NYM Box G105.

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Attractive, Slim, Blonde—Seeking meaningful relationship with successful male, 36-50. Photo, bio, phone. NYM Box G107.

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Is There An Unattached—Tall, cari gentleman, 45-60, to share friendship an feelings with very sensitive female exec tive who enjoys dancing, travel, musi Photo/bio, please. NYM Box D993.

Make The Magic Last— 30, 5'3", petit sensual and very pretty woman desir wonderful man. NYM Box F454.

Southern Comfort—Striking 5'8", sli brunette, 38, equally happy out on th town or at home cooking fantastic di ners for two or twelve. I'm a very succes ful businesswoman who loves the art music and out-of-doors (especially sk ing). Seeks warm, serious relationshi with tall, literate, unpretentious, succes ful businessman in his 40's. If you are a so happy, strong and tender, please sen letter to NYM Box G008.

Italian Hostess—Exuberant, vivaciou Loves travel, gossip and laughter, super cook. Attractive 48-year-old widow wit grown family seeks a man who is emo tionally and financially secure for romanc and companionship. NYM Box G023.

Tops In Success—Brains, integrity, hig in charm, health, humor, good grade looks, sanity?, slim, athletic, late 50's 5'7", international entrepreneur, bore with round robin. Seeks slim, warm beautiful, charming lass who wants an loves the best of life. No drugs or smok ing. Bio, phone and recent photo. NY Box G034.

Mr. America—I'm not, but I am a warm professional, ambitious, compassionat Jewish male, 31, seeking a quality Jewish gal for lasting, loving relationship. Phot appreciated. NYM Box G169.

STRICTLY PERSONALS

od Things—Come in small packages. nale Manhattanite, 32, 5'2", 105 lbs., active, bright and Jewish. Love the ater, to dance or just to read. Good se of humor or I wouldn't be doing . Interested? Write. NYM Box C394.

is Not So Perfect—She searching for t special he to be part of "we," 45 s, nonsmoker. NYM Box G151.

fessional, Smart, Warm—Attractive, ish female, 27, seeks highly intelli- t, caring, down-to-earth professional ish man. Interests include films, thea- photography, baseball. NYM Box 52.

ing For The Chip—In "p"ursuit of a 35 year-old mensch, who enjoys 'ursuing "t"rivia. If you answer cor- tly, I'll let you roll again. Photo op- nal. NYM Box C395.

n A Youthful, Attractive, Woman— 50, find romance and happiness in the ges of NY Magazine? Bright, success- psychologist/artist with empty nest d open heart. Seeks warm, wise, won- ful, non-smoking man. NYM Box 97.

rget Every Woman On This Page— n the proverbial "A good woman is rd to find." And I want a man with at the Scarecrow, the Tin Man, and e Lion wanted: A brain to match my in- lligence; a heart with the capacity for mpassion as well as love; and the cour- e to put your heart above your brain. return, my man will get a woman who ould be listed as an an endangered spe- s: bright and beautiful (inside as well out), playful and pensive, and the best end he'll ever have. If you're my man, plus, forget every other woman. You'll ly need me. Photo. NYM Box C456.

onder-Bread WASP—28, all-Ameri- n, blonde, blue-eyed, 6', Martin Mull ns mustache. Generous, successful art- t who loves all horror films, NYC histo- , long walks, chocolate. Looking for retty, creative, 24-34, woman, trapped in ballerina's body. To share NYC and all the above. Photo and phone, please. YM Box C398.

***etite, Bright, Pretty**—30's, earthy, witty,* rofessional woman seeks ambitious, arm, caring, fun-loving, good-looking, rofessional male for relationship. NYM ox G153.

ersonable, Charming Male—27, 5'7", fi- ancially secure, athletic, highly educated. incere yet fun-loving, strong-minded but miable, adventurous. Seeks a meaningful elationship with a charming, witty, bright ady. Photo/phone/brief bio please. NYM ox G149.

ery Attractive, Graceful—Woman with lair, slender, spirited Ph.D., 34, 5'7". Tra- itional but not conservative, ready to ettle down, but not to settle. Wants to tart a family with perceptive, intelligent, incere man, 35-45, Christian, who enjoys he outdoors, books, music, city and ountry life. Must be a man of integrity ho loves his work and appreciates that I ove mine. No smokers, heavy drinkers or essimists please. Letter, phone and pho- ograph preferred. Will respond with ame. NYM Box F515.

Very Attractive, Jewish Woman—32, petite, creative professional. Warm, witty, alive, romantic desires handsome, secure Jewish man, 30-37, with similar virtues to share NY, East Hampton, sushi, cinema, music and each other! NY City area only. Photo, phone, bio. NYM Box G154.

Lady Sings Blues To Bach—Attractive, slim, elegant, vivacious, single, 49, multitalented, happy in performing arts. Seeks intelligent, positive man, happy in his work. Age not important as sincerity, sensitivity, sense of adventure. Short bio, phone. NYM Box C399.

Mary Tyler Moore—Look-alike. WASP female, financially secure exec, 5'7", 40, slim, fun-loving, warm, seeks single, successful WASP male exec with good sense of humor to share skiing, tennis, riding, good movies, good food, a little fishing, camping, hunting. Chemistry important! Note/photo/phone appreciated. NYM Box F516.

Young Male Attorney—Computer hacker, mountain climber (not necessarily in that order): short (5'4"), 33, WASP, would like to meet educated, witty lady. NYM Box G156.

Secretary, 25—Attractive. Enjoys jogging, the beach, the Mets, Mexican food, seeks Christian male, 25-32. NYM Box G157.

Very Good-Looking Single—Professional, 34, white, unpretentious, successful, stimulating. Seeks sincere, beautiful woman, 20-36, for monogamy. Princesses, *the selfish needn't apply. Note, phone,* photo (for exchange). NYM Box G158.

Yes, I'm Pretty—Also honest and caring. 32, professional, slim. Love the arts, exploring the world, new people and ideas. Are you a Jewish, single male, non-smoker, 30-42, cast in a similar mold? Phone/photo/letter, please. NYM Box G159.

Pretty Writer, 26—Feminine, loves humor, travel, the beach and coffee. Seeks nice man, 28-40, with same interests. Photo, *phone,* bio. NYM Box C400.

Woman Of Exceptional Warmth—Intelligence, depth, looks, vitality, charm and humor; professionally successful, mid-30's seeks (tall) male counterpart for mutually caring relationship and as much fun as possible. NYM Box F519.

Needle In Haystack—Seeks same. Slim, pretty, warm brunette, 27, 5'4", Wall St. career, ready for commitment. Enjoys travel, movies, music, beach, dining out. Seeks very special gentleman, 27-40, who is sweet, sensitive, bright, handsome, down-to-earth and sincere. Phone/photo, please. NYM Box G160.

Me: Warm, Bright, Independent—Resourceful, creative, successful, good-looking lady. You: *interesting-looking* man, 35-50, who is strong, intelligent, soft, confident, romantic, and who really enjoys life. Please include bio, photo and phone number. NYM Box C401.

Petite, Concert Artist—Jewish, witty, seeks sensitive, attractive man with sense of humor, 33-40. Photo, phone and bio. NYM Box G161.

Handsome Dentist, Male—34, never married, Christian seeks pretty female physician or lawyer, never married. Photo/phone. NYM Box G139.

Overworked And Underplayed—Lively, successful, professional woman, tennis *enthusiast.* Widow. Would like to *meet* similar man, 55-68, to share interests and pleasures. NYM Box F521.

Super Guy—With warmth, wealth and good looks, 30, 6', trim, Jewish, seeks model-looks with personality to match. We could soon be romancing the stone and whatever else NY has to offer. Photo a must, plus phone. NYM Box G162.

Attractive WASP, 27—Seeking established, handsome, sincere, outgoing nonsmoker, marriage-minded with sense of humor who can prove chivalry is not dead! I enjoy theater, symphony, traveling, and dining. No soup-slurpers, super intellects or sports freaks. Photo/bio. NYM Box C403.

Native NY Professional—Living LI, divorced Catholic; 45, no children; Aries. Seeks educated, earthy, athletic professional woman under 36, into sun, sail, tennis, cross-country. NYM Box G163.

Do You Know Me?—Slim, Jewish brunette. Travel, tennis, theater/movie buff, 39. Seeks established, single male, 35-45, sensitive, witty, sincere, for lasting relationship. Bio/phone. NYM Box C404.

Affectionate Lady—Bright, witty, late 40's, likes movies, theater, dancing. Wishes to meet gentleman with similar likes. Picture and phone, please. NYM Box G164.

Warm, Jewish Professional—Single female parent, 5'8", 40. Looking for a successful, affectionate, family-minded man. Photo, please. NYM Box C405.

Bright, Attractive Lady—5'10", 26, witty, enjoy dining, dancing, theater, sports, cooking. Seeks professional male, 26-40 *for relationship.* NYM Box F522.

Create A Shabbat Dinner With Me—I am an attractive, professional, single, non-Orthodox woman, 40. Looking to meet a male counterpart in a comfortable setting. NYM Box C406.

Tall, Dark, Handsome—Successful, white male, 28, who's humorous, well-traveled, loves to ski and sun, also tired of listening to "I can't believe you haven't found the right woman." Seeks similar, *attractive, fit, female, 20-28. Photo, phone* preferred. NYM Box C407.

Woman, 60's, Healthy—Attractive, aware. Looks younger, seeks male partner movies, arts, dinner, walks, conversation. Memorable hours. NYM Box G166

Wall St. Executive—Handsome, 40, Christian, 6'2", 180 lbs, athletic, financially secure and much more, seeks very attractive woman with shapely figure and a variety of interests to complement relationship, 23-34. Photo/bio/phone for reply. NYM Box G167.

Tired Of "Cutsie-Poo"?—How about a bright, classy, good-looking woman, 5'6", in late 30's? Are you a considerate, attractive, financially secure man, age 40-50 and marriage-minded? Recent photo, self-sketch, phone. NYM Box G168.

Nifty LI Guy—I'm 37, 6', semi-athletic, like to ski, travel, theater, dining out. Looking for female, 20-40, who is willing to work on a long term relationship. NYM Box F524.

S.I., N.Y. Single White Male, 28—Health care professional. Burn-out with bars. Looking for witty, attractive, sexy gal who likes the Jersey shore, jazz, wine and pizza, long walks, cuddling, weekend trips, quiet evenings, racquetball and has a sense of humor. Photo, note, phone. NYM Box G170.

Broken-Hearted Female—Classy, pretty Oriental professional, 32, seeks solvent, heart-mender for warm, serious relationship. NYM Box C408.

Sensitive, Pretty, Professional—LI female, 31, seeks warm and witty counterpart to share outdoor fun, intimate dinners, NYC culture and spontaneous adventures. NYM Box F525.

Warm, Intelligent, Healthy—Pretty, Black woman, 33, seeking a compatible, professional mate for a meaningful relationship to share and be mutually supportive of the other's interest and growth. My interests are: photography, tennis, biking, theater, reading, cooking and gardening. If you are secure and sincere, 34-45, please send letter/phone. NYM Box F529.

Lovely, Warm Female Psychoanalyst—49, seeks sincere, emotionally mature man who enjoys classical music, arts, nature, hiking, beautiful country mornings. Phone/photo. NYM Box G200.

Looking For—Mr. Slightly Above Average. Pretty Westchester divorcee, 44, lovely figure seeks warm, sensitive man for a sharing relationship. If you're handsome, it's a plus, but I'm more interested in your mind and your heart. Children gone, there's room in my life for someone special. Send photo, phone. NYM Box G201.

Positive Lover Of Life—Seeks companion. Black professional female, 40, looking for self-assured, caring male, 40 plus, background unimportant, for long-term relationship; she likes walks, politics, good conversation, real estate, hugs, music, animals, sports, exercise and the circus. I enjoy my single life but would like a partner. *Recent photo and phone.* NYM Box G197.

Attractive, Sophisticated Lady—5'8", slim, Christian, high traditional values, non-smoking, like to meet a sincere gentleman interested in the arts, classical music, travel, sailing from 37-47. Photo and bio. NYM Box G198.

Established Executive—Widower, 50's, 6', athletic with varied interests seeks relationship with attractive, sensuous, intelligent female who enjoys theater, fine dining and good company. Photo appreciated. NYM Box F513.

Black Male, 48—NYC retired police officer, college grad wishes to meet attractive lady, 26-40, equal opportunuity person, non-smoker preferred. Phone, please. NYM Box F520.

Am I Your Rib? I'm 41, Vivacious,—Attractive and a lady. NYM Box C417.

Hi—Sane, warm, secure professional, 38, wants to meet warm, pretty, Jewish professional woman, 25-34, for quality relationship. Would enjoy letter/photo optional. Thank you. NYM Box G171.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Your Eyes Sparkle?—Warm, giving lawyer/chef, 40, loves art, dance, food, NYC. Wants to meet bright, secure, energetic, pretty woman, 30's. Photo, etc. NYM Box G124.

Beautiful European Brunette, 40—Seeks fine gentleman for marriage, financially secure, 45-60. Photo, phone. NYM Box G126.

Unique Stanford PhD—Clinical psychologist; computer software designer; sophisticated but earthy, single, white male, 42, trim and together seeks slender, energetic, sensual female, mid 30's. NYM Box G091.

Beautiful, Creative Woman—Professional, 36 with "that something special." If you are a handsome Jewish man, 35-45, very successful, supportive and communicative, please send letter/photo/phone. NYM Box G092.

Handsome, Financially Successful—Sincere, warm, likeable white male, 39, seeks very pretty, slim, white female, 22-33, who's interested in commitment. I enjoy fine dining, frequent vacations, chauffered limosines and other good things that life has to offer. Recent photo and phone a must. NYM Box G041.

Educator, Psychologist, Writer—Musician, who is classy, sensitive, articulate, beautiful, age 45, 5'3", trim, seeks Scientist who is an athlete and Renaissance Man, age 30-59, for sharing, laughing and learning. Bio/phone. NYM Box G095.

Lee Remick Look-A-Like—Blue-eyed blonde, 5'6", slim, 38, creative, witty, warm, outgoing, financially secure, seeks handsome, intelligent, witty, physically fit, traditional values, successful man to share city and country interests. Photo, phone, letter. NYM Box G094.

Passionate Italian Male, 43—Divorced businessman whose best years are ahead seeks attractive, 27-35 year old soulmate. Photo, phone. NYM Box G096.

Petite Female Attorney—Long dark hair, artistic, loves animals, interested in literature: plays some tennis, skates, swims, seeks professional male, 40's-50's for sharing, photo, letter and telephone number. NYM Box G097.

Successful Executive—Athletic, 37, 5'10", wishes to meet a professional Jewish female, 26-31, never married, with traditional values. NYM Box G098.

Outdoors Woman Wanted—27, single Jewish male, honest, upfront. Very good-looking, very athletic, loves outdoors. Wants to find, 24-28, very attractive lady who's looking for a relationship, upfront and honest, loves the outdoors. Prefers lady who doesn't play games and knows how to have a good time. Beginners encouraged. Send photo, phone and bio. NYM Box G099.

Handsome Jewish Businessman—27, 5'10", easygoing, warm, athletic, seeks mature, slim, attractive female. Photo and bio. NYM Box G100.

Are You Interested—In sharing a long-term commitment? Attractive, black, MD, 30's, seek small counterpart. Enjoys, music, movies, theater, travel. Integrity, intelligence, high morals, financial success and desire for family life important. Note/phone. NYM Box G101.

Handsome Renaissance Man—40, 5'10", witty, seeks special, beautiful, secure woman who is his counterpart to share the exceptional and mundane, to laugh, cry and love with. Are you 24-34, and looking for a down-to-earth best friend, then suspend your cynicism about personals and send bio/photo/phone. NYM Box G111.

Eligible Chairman—Of hot Connecticut firm, sufficiently insecure and choosy to require classy beauty, inside and out, ideally mid to late 30's (am late 40's); narrow non-intellectual interests include stock market, chess, skiing, reading, travel mixing business/pleasure, classical music, hard tennis and one lady, in inverse order. Photo appreciated. NYM Box G112.

Natural Good Looks—Slender female lawyer, dark hair, dark eyes, fair skin, seeks stable professional, 30's. NYM Box G113.

Home Cooking To Elegant Affairs—Attractive Wall Street professional female, 30's. I like laughing, dancing, good conversation and lasting friendships. "Mary Tyler Mooreish" style. Would like to meet nice, successful, attractive man. Photo if possible. NYM Box G114.

Energetic, Tall, Handsome—Gentleman, 36, upper class background. I lead an active and spirited life: skiing, hiking, squash/tennis, whitewater, travel, which is balanced by a deep and quiet, intellectual nature: love of music/opera, science (geology), warm friendships. With some wisdom and considerable wit, it all fits together in an exciting and stylish way. I'd like to share the fun and establish a permanent home. NYM Box G115.

Successful Jewish Man—Late 40's, looking for voluptuous, easygoing woman for marriage and children. NYM Box G116.

I'd Rather Be Sailing—Vivacious, 35, very pretty female seeks sophisticated man, 30-45, with sailboat. Phone and bio. NYM Box G117.

Successful, Eccentric Male—29, MBA, eclectic interest. I love to laugh. Seeking attractive, Jewish female, 23-33, professional, athletic, adventurous. Phone/photo/bio. NYM Box G118.

Ex-Model Now Successful—Entrepreneur. Sophisticated, intelligent and loving seeks very special man, 35-50, to fashion a dream and make it come true. NYM Box G119.

Here's The Beef—36, divorced seeks tall female east-sider, 25-30. Photo/bio. NYM Box G121.

Old Fashioned Values—Slim, 5'6", pretty, warm, honest nonsmoker, 30. Never advertised before. I'm looking for the right man. NYM Box G123.

Sweet, Pretty Woman—30, wants kind, caring man, 30's, for long-lasting relationship. Send photo. NYM Box G087.

Fun-Loving, Caring Female—54, nonsmoker, enjoys theater, hiking, Sunday NFL. Seeks compatible, tall, single man. Bio/photo/phone. NYM Box G089.

Pretty And Petite—Jewish, NJ woman seeks tall, handsome, sincere and successful man, 37-45, to share friendship or more. Photo/phone/bio. NYM Box G090.

Petite, Single, Athletic Woman—28, who loves photography, music, animals and tennis seeks trim, single man, 30-40, with sense of humor at ease in city and country. Photo/phone. NYM Box G129.

Defects—I have them. So do you. But we're both nice people seeking love and stability. Importer of leather and prunes (divorced Jewish male, 44) seeks an athletic woman in her 30's. NYM Box G130

Attorney, 6'2", Slim—Jewish, 27. Wishes to meet very pretty, full-figured, vibrant female with strong intellect, varied interests. Photo appreciated. NYM Box G132

Literate, Beautiful Ex-Deb—25, seeks fun, bright, professional male, 30-35, for serious relationship with comic relief. Photo/bio/phone. NYM Box G133.

Haven't Had Date—In 3 years. Boyfriend got walking papers 3 months ago. Now 29, Jewish, lowkeyed lawyer (cute, etc.) wonders what's out there. Just be nice, bright and handsome. NYM Box G134.

Big Brown Eyes—Well-educated, very pretty, 5'4". Loves water sports, Japanese food, wants to share the city and fun-loving, intelligent Jewish professional man., 27-33. Photo/phone. NYM Box G135.

Attractive, Athletic And—Vibrant woman (36) with a delightful sense of humor; seeks Jewish male, financially secure with a "joie de vivre," for a long-term relationship. As the expression goes "Shall we dance?" NYM Box G136.

Young Businessman, 31—Art collector, widely traveled, speaks fluent French, financially secure, seeks a warm and intelligent woman for long-term relationship. NYM Box G137.

Dynamic Jewish Dentist—29, 5'11". Witty, athletic, handsome, warm and secure. Seeks counterpart to share new adventures, quiet times, crazy times, perhaps a lifetime. Photo/phone/bio appreciated. NYM Box G138.

Classy Lady Exec—27, tall, slim, beautiful, college graduate, nonsmoker, warm and witty, seeks marriageable man to 35 with same attributes who is sincere, sensitive and considerate. Photo essential. NYM Box G192.

Super Bright, Funny—Sweet beauty, 50, seeks male counterpart. NYM Box G140

I'm Tired Of Kissing Frogs—Are you my prince? Pretty, 5'7" teacher/RN, 33, Jewish seeks a tall, intelligent, established Jewish man looking to share his life with someone special. Prefer non-smoker, photo aprreciated. NYM Box G141.

Charming Besides Beautiful—Brunette, mid 40's, wishes to meet fun-loving, bright, business or professional man with a sense of humor. Tell me something about yourself. NYM Box G142.

Feminine, Warm And Wise Enough—To value commitment. 5'5", slim, successful, late 30's, pretty. Are you successful, trim and happy? NYM Box C390.

Nice Guy, WASP, Mid 40's—5'11", successful, lots of time for travel, dinners, dancing and loving friendship, would like to meet Essex, NJ area or Manhattan lady, petite, attractive, late 20's to late 30's. Photo if possible and phone. NYM Box G143.

Attractive, Slim Brunette—33, 5'4", v a sensitive nature seeks level-headed, sponsible, well-groomed, good conve tionalist, family-oriented man, 30 Christian or Jewish. Bio. Phone. Ph optional. NYM Box F508.

Lovely LI Lady—Looking for a warm sincere relationship. I am a widow in 40's, 5'9", green-eyes. Note/phone ple NYM Box F509.

Touch Of Class—And a little bit of s quality, Italian-Jewish gal, 27, attrac dynamic long-haired brunette with forming arts and business backgro seeks successful, professional, 28-40. petite, 5'2", could I be right for y NYM Box G144.

Northern NJ, Single—Jewish profess al male, 31, 5'11", 155 lbs., would lik meet non-smoking Jewish female, who is bright, sincere, slim, and pretty. I am an easy-going, good-look athletic and sincere person who en movies, dining, the outdoors and m anything with the right partner. Ple answer with photo, phone and n NYM Box C391.

Attractive, Vivacious, Sensuous—Int gent woman, 40's, seeks male coun part who is his own person, financi and emotionally independent, al aware, adventurous. NYM Box C392.

Want To Meet A Nice Guy?—Success executive, a young 51, 5'8", with a v good sense of humor, intelligent, hon caring and sincere, would like to mee slim, easygoing, attractive, young look woman, who believes in togetherness, friendship and a lasting relationsh Please send photo and phone num with letter. NYM Box G146.

Sane, Thoughtful, Funny—Qualities readily available via single scene a blind dates. Single, attractive, educat woman, 36 with above characterist would like to meet man of like natu Replies and phone to NYM Box F51

Truly Beautiful Lady—28, with all qualities you've always wanted in a p son, but didn't know existed, seeks s cessful, funny, romantic man to fall love with a long, long time. Photo, plea NYM Box F511.

Earth To Super Man—Come in, plea Super woman, WASP, seeks man w Carson's humor, Robinson's ca Wriston's bottomline, Reagan's politi and Bill Rogers' body. Bio and pho NYM Box C393.

Stylish, Attractive Woman—Professio al, intelligent, Christian with diverse terests, seeks single man with simil qualities, 5'10" or over, ages 40-50, f stable relationship to enhance quality life. NYM Box G147.

Woman Of Valor, 29—Creative, witt Ivy-educated, professional Orthodox Je ish woman, romantic blue eyes, 5'6 seeks sensitive, articulate Jewish profe sional man who is ready for a special r lationship. Bio, photo. NYM Box G14

Flash! Female Wall Streeter—23, Jewis affectionate, attractive, athletic, "hap and peppy and bursting with life." Moo lighting as a reporter in search of sincer warm, responsible, self-assured man. An leads contact with photo. All info held i confidence. NYM Box F512.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

ndsome, Successful Male—With great e of life, enjoys romance, fine dining, el to the sun, athletics, interior de- ı, fashion. In search of likewise, rming, sophisticated, intelligent interpart with good figure. Jewish pre- ed, 32-40. I reside year round at Jer- shore in beautiful beachfront home. ly Manhattan and NJ responses. Send oto and bio. NYM Box F530.

fessional Woman—Attractive, fun- ng, empathetic. Seeks special man 45- NYM Box G175.

histicated Conn. Woman—38, 5'5", d looks and brains, warm, sense of nor and great love of life. Enjoy rts, culture, travel, cooking, walks in woods, good conversation. Looking share common interests with educat- secure, warm, supportive man. Please te, phone. NYM G177.

man With Class—Youthful 50, slim nette, warm, bright. Seeks intelligent, ined, vital man. NYM Box G179.

tractive, Available—Jewish male, 23, ntal student, 6'2", slim, cute, intelli- nt, intense, secure, fun. Enjoy beach d dance. Seek compatible princess, se of humor a must! (NJ/Manhattan eferred). NYM Box G180.

edish Brunette—Beautiful, warm, ", world traveler, early 30's, seeks ndsome, successful, professional man, -45. Photo, phone. NYM Box G181.

vely, Attractive, Professional—Wo- an, 5'7", seeks intelligent, sincere, fi- ncially secure, single, Jewish male, 35- , who enjoys theater, travel, good con- rsation. Phone, recent photo, bio. NYM x F533.

ll I Want—Is a bite of the apple, the st part of the apple, spring and fall in e city is great, but the rest of the time I ant to spend on my 70' sailboat in the ands. I am an attractive, well-educated, hite single male attorney. I would like *meet a fancy, footloose* lady who has milar tastes and is not married to a pro- ssion. Sailing experience is not neces- ry, enthusiasm is. Phone and photo ease. NYM Box G182.

xtremely Successful Professional—Jew- h, 52, 5'10", trim, athletic, witty, warm, ring and easygoing. Enjoys tennis, the- er, fine dining, travel and good conver- tion. I would like to share my nice life- yle with an intelligent, very attractive, apely woman, 33-40. Bio, photo and hone a must. NYM Box G184.

le: 26, Slim, Pretty—Green-eyed, suc- essful careerwoman, caring, witty, Jew- h, good family. You: 28-35, attractive, telligent, trim, successful, sincere, fun- ving. Object: special serious relation- hip. Phone, photo, please. NYM Box 409.

ttractive, Slim, Professional—Female, ort Lee, seeks tall, attractive, very suc- essful, white male, 40's, nonsmoker for ne-to-one relationship. Phone. NYM ox G185.

eautiful, Sexy—25, 5'6", 118 lbs., green- yes, long hair, Jewish professional seeks all, attractive, successful, marriage- ninded, Jewish man. Photo a must. NYM ox F527.

Old Fashion Romance, Sincere—Italian/American, 31, handsome fashion exec. Would like to meet attractive, together, fun-seeking, 25-35, lady to share New York's long summer days and cold winter nights. If you're sincere, send short letter and phone. NYM C412.

I'm Not Perfect. But I'm Pretty, 29—Educated, with a sense of fun. Am looking for a nice, considerate man. Is that you? NYM Box C413.

Romantic Handsome Blonde Attorney—26, Jewish male who is very sincere and athletic. Enjoys traveling, sports and theater. Seeks female, 21-28, who is attractive, fun-loving, sensitive and intelligent. Please include photo with letter. NYM Box C414.

Handsome, Successful Surgeon, 37—6'1", 175 lbs., athletic, sophisticated, Jewish seeks beautiful, slim, tall, intelligent, educated, outgoing, financially secure woman, 25-32. Photo, phone and bio a must. NYM Box G186.

Handsome, Elegant, Charming—34 year-old Jewish physician, warm, great sense of humor, loves fine dining, music, theater, sports. Seeks attractive, slim, fashionable, Jewish professional woman, age 27-35, with a warm and generous spirit. Send letter, photo, phone. NYM Box G187.

Handsome TV Exec—WASP, 33, PhD loves NYC. Seeks non-smoking professional woman. Photo. NYM Box C447.

If The Letters—WNCN and WQXR strike a note with you, perhaps we have a lot to share. Divorced successful attorney with wit, warmth and sensitivity seeks slim, attractive, professional, non-smoking woman, 25-35, who enjoys concerts, theater and ballet. Please send photo and phone and let's meet. NYM Box C410.

Classy Lass—With wit, pizzazz, looks and an MD, seeks secure, interesting, genteel gent, 32-42. NYM Box D940.

Jersey Male Professional—36, sincere, af*fectionate, fun-loving.* Like comfortable lifestyle, but value loving, sharing, giving more than material things. Enjoy sports, music, shore, travel. Marriage/family-oriented. NYM Box G081.

Handsome, Successful, Sensitive—Jewish Attorney, athletic, 6', mid-30's. Seeks beautiful, enthusiastic, intelligent, sensitive woman, 22-34, for a special relationship. My interests include travel, scuba diving, tennis, photography, theater, music, cooking, fine dining and wines. Please send photo. NYM Box C382.

Conservative-Type Real Man—40, very handsome, intelligent, confident, kind, caring, successful professional, extremely sincere and understanding seeks real woman with brains, humor and integrity to enjoy sharing the good life. No games. NYM Box G082.

Genuinely Nice Guy, 34—5'11", *single,* athletic, handsome journalist seeks beautiful, slim, educated career woman, 27-34, with sense of humor. Nonsmoker. Photo/bio please. NYM Box G083.

Francophone, 39, Warm—Sincere, emotionally and financially secure, well-travelled, seeks charming, fun-loving lady for meaningful relationship. NYM Box G245.

Jewish, But Not A JAP—Pretty, petite, athletic, 27, L.I. professional. Loves tennis, skiing, amusement parks, Sunday brunch. Seeks professional man, 28-35, with class and similar intertests. NYM Box C416.

Dynamite N.J. Woman—Divorced; enjoys people, music, movies, theatre, ballet; is warm, caring. Seeks intelligent, sensitive man, 48 plus, with sense of humor, similar interests to share happy times. Bio/photo/phone. NYM Box C420

Sensitive, Intelligent—Good-looking, 37 year-old, successful business executive. I thrive on running and swimming and relax with painting and sculpting. I enjoy the ballet, beach, travel, skiing and would like nothing more than to share these experiences with a woman who's also sensitive, caring and in touch emotionally. Bio, photo, phone. NYM Box G196.

Pretty, Petite, Professional Blonde—34, Manhattan. Seeks professional Jewish male, non-smoker, financially secure, for serious relationship. NYM Box C418.

Journalist, 31, Good-Looking—Athletic and a great sense humor, they say. Blue eyes too. Jewish if it matters (it doesn't to me). Seeks petite woman. NYM Box C419.

Can't Live On Memories—Cultured female, spirited, Christian, well-educated, early 40's, 5'5", slim, non-smoker, varied city and country interests. Seeks to share new memories with counterpart. NYM Box C453.

No Syrupy Adjectives—Ravishing female executive demands handsome, articulate, professional white male, 37-48, Jewish or WASP. Be dynamite! Photo/phone/brief bio. NYM Box C454.

Short, Fat And Fifty—An honest woman at last! Let's grind the wheat from chaff. If you can cope, collect this unclaimed prize. No smokers. NYM Box C455.

Are You Woman Enough!—Can you be with a man who can be totally committed, loving, honest, masculine, sensitive, warmly supportive, funny, romantic, emotionally expressive, secure, exciting, athletic, classy, successful, intuitive, educated, very good-looking with a great body at 40? If you are beautiful, shapely, feminine, successful, exciting, intelligent, emotionally honest, very expressive and can be committed to a relationship based on trust and mutual growth, send recent photo and bio. Princesses and lovers of wimps need not apply. NYM Box F523.

Attractive, Confident, Green-Eyed—Brunette, 37, in NYC this June. Desires to meet interesting man, 27-47. Enjoys ethnic dining, city walks, good conversation, music and theater. Letter/phone, please, photo preferred. NYM Box C388.

Top Percentile—In IQ, income and intensity. Stimulating, spirited, tender, single Jewish woman 38, Ph.D., in private practice. I value respect for self and others, hard work, lasting friendship, music, flexibility, love, commitment and children. Seeking similar man. Bio, phone. NYM Box C390.

Let's Get Together—Are you a caring, Jewish, attractive, 50ish, enthusiastic, non-smoking NY man? I'm all the above and very feminine. Phone, bio. NYM Box G199.

Help Wanted—Position available for fun and lasting relationship with wonderful and vivacious woman. Applicants must have the following qualifications (to name a few): male, Jewish, 30's-40's, passionate, cuddly, intelligent, good sense of humor and self, experience required. Apply NYM Box C451.

Pretty Lady, 40's—Dry wit, sensitive. Seeks gentleman for caring relationshp. NYM Box G246.

Ski Racer—(More charm than Johnson, more hair than Mahre). Successful physician/entrepreneur. Tall, unattached, attractive mountain man. Seeks intelligent, long-haired, high-altitude woman, under 35, for Rocky Mt. summer skiing and long-term relationship. NYM Box C452.

Have Male, Will Deliver—37, 5'6", Jewish professional. Enjoy sports, exotic places, jazz, Manhattan walks. If you're still not sure, write anyway and I will reassure both of us. NYM Box C423.

Zest For Life, Pretty—Jewish woman, Early 50's, 5'3", slim, interests aesthetics to sports, seeking sharing, caring relationship. Photo/phone. NYM Box C424.

Have Often Been Discribed—As a warm, *beautiful, intense, total woman.* Can you deal with that? If the answer is yes, and you are tall and attractive, romantic and fun-loving, warm and sincere, non-smoking and Christian, between 30-40, and are looking for lasting commitment, the favor of your reply is requested. RSVP with photo/phone/bio. NYM C425.

Personal Goal: Meet My—Counterpart; an extremely bright highly creative woman, 26-36, trim, healthy, non-smoker, unquestionably physically appealing, emotionally professionally at ease, who intuitively senses the nuances between words and gesture. Is gentle, supportive, playful, open to consider enjoying a lifetime partnership and maybe children, with a recognized Artist in his 40's. NYM Box C426.

Earthy And Elegant—Strikingly attractive, blue-eyed, natural blonde, shapely, sensitive, caring, sincere, romantic seeking good-looking, professional, male counterpart, 40-50 who's seeking a lifetime mate. Photo please. NYM Box F494

French Woman—Tri-lingual, early 30's, petite, smart, refined. Enjoys travel, theater, fine food. Would like to meet successful businessman, nonsmoker, family oriented with joie de vivre. NYM Box F496.

41, Jewish, Good-Looking—Affluent, personable, enjoys sailing, skiing, Vermont farm, plane. Seeks one-to-one relationship with slim, attractive, fun-loving female under 40. Photo and phone a must. NYM Box F497.

Horsewoman Seeks Horseman—For friendship and advice. NYM Box C411.

Pretty, Vivacious, Bright—Female professional, 37, desires Jewish, fun-loving, sensitive, financially secure man who believes this to be a new and exciting way to expand his/our horizons. Phone, photo, please. NYM Box G174.

ANNOUNCEMENTS

Denstar Happy 40th—Today there will be ribbons in the sky. Cosmic Lady.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

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Womens Roommate Referrals—Seen in Glamour. Largest selection. 527 Madison Ave. Call Linda Carrol. 212-888-6360.

The Fair Share—Roommate Center. Woman-to-woman or coed. 212-751-1212.

APARTMENTS WANTED

Furnished/Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

Fire Island Pines—Fully furnished duplex co-op. $115,000. 212-246-0600.

Doctors, Lawyers, Indian Chiefs—Ready, willing and able to buy co-ops/condos. Mr. Orta. 212-719-3527, Broker.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

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Montauk—For sale, golf villa on championship course. 3 bedrooms, 2 1/2 baths, plus many extras. Call 212-355-0002 or 516-668-3538.

Bronxville Townhouse—3 bedrooms, 2 baths, backyard, 3 minutes from station. $1700 a month available Aug. 1st. Call 914-337-3251.

On Atlantic Ocean—At Oak Beach. Rarely do homes come available here. One is for sale now. Sheltered by a private cove, time has stopped here. Exactly 50 miles from NY. $275,000. 212-741-0029, 516-422-4559.

Hunter—Sale. The pride of Hunter Mountain. 4 bedrooms, 2 baths, hearth. 1 acre. Every convenience. Walk to slopes. Owner. 201-845-0007, 518-263-4670.

Cragsmoor, NY—Spacious, mountaintop Victorian home with incredible views from every room. 3, 4 bedrooms, many details, large deck and 1 bedroom caretaker house. Secluded area. $125,000. 914-647-3153.

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West Hampton Oceanfront—Modern house, 1/2 shares $1250. 212-580-9364.

W. Hampton Dream House—Seven plus acres to share by only four professional people-on bay, own room. Full season. Each share-$2,500. 687-9015

Fire Island, Summer Share—Quiet, beachfront community. Only one 1/2 share left for a male in co-ed house. Enjoy a relaxing summer with a group of professionals and artists. $850 for long season (through end of September). Call 212-880-0728, daytime.

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Southern Vermont—Beautifully restored 8 bedroom estate (c 1790) on 560 acres with pool, tennis court, and lake. $1500. per week. 802-375-2823.

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Newport, R.I.—3 bedrooms. Walk to beach, mansions, tennis. 212-953-9105.

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Wellfleet, Cape Cod—Waterfront h
available Aug. 1st thru Labor Day. B
tiful view, 6 bedrooms, modern con
iences. $7,500. 212-260-6499 or 212-
7791.

Easthampton—Marvelous location
to Maidstone, ocean and town. 6
rooms. Beautiful decor. June thru S
$28,000 or June and July $12,000;
and Sept. $16,000. Owner. 212-355-7

East Marion—New waterfront co
newly furnished. Tennis and pool.
1/2 mile. Large bedroom, living ro
kitchen. 516-541-4342.

Martha's vineyard—3 bedrooms. Oc
view. $2500/2 weeks. 617-924-6505.

Spring Lake—Lovely large 3 bedr
Cape, central air, wall to wall carpet
nicely furnished, laundry facilities, 2
garage. Walking distance to beach
town. Monthly or season. Eveni
201-449-5618.

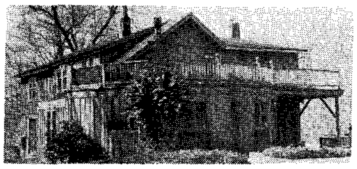
SUBLETS

A Doctor—Seeks city apartment. S
or long term. 212-719-3527. Referen
Al Bruce, broker. Free to list.

Brownstone Triplex—92/Park. 5
rooms. 6/17-9/3. $5,000 season. No
212-876-4047.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by New **Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.



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Charming, luxurious 11 rm, 3½ bath country house on 3 wooded and landscaped acres; bordered by land trust. Separate writer/artist studio with fieldstone fireplace. Small barn. Tennis, swimming, camps nearby; 75 mins. to NYC. $480,000. By owner. Principals only. Brochure available call (212) 473-2399 after 7 p.m. weekdays.

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The Loft Dept.
WM. B. May CO.
85 Christopher Street
New York, New York
691-1400

Dobbs Ferry Private Cul-de-Sa

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from 3 flrs. 3000+ Sq. Ft.: LR/D/K; master suite+
2 br+ skylit studio aerie; 3½ bth; double ht gues
suite w/sep entr. & kitch. (can be legal in-law
offc.). Designed by award-winning architect for
1984 living, this beautiful shingle-style house is a
delightful addition to a turn of the century private
enclave. By owner: $380,000. 914-693-4340.**

Brewster, NY

MEDITERRANEAN VILLA

17 rambling rooms, 125 ft. sq. courtyard, grape arbor, flowers, trees. 75 minutes north of NYC. 4 studios, 4 baths, in the center of 5 acres. By Owner: $250,000.

914-279-6579

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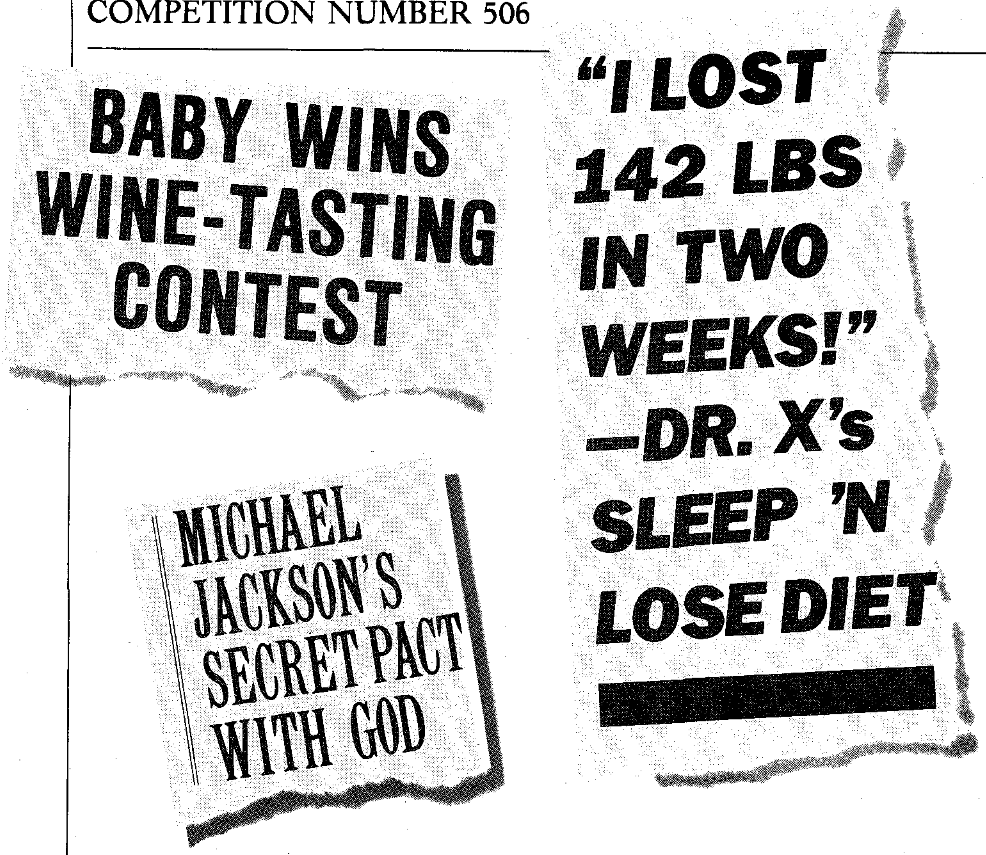
NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 506

BY MARY ANN MADDE



BABY WINS WINE-TASTING CONTEST

MICHAEL JACKSON'S SECRET PACT WITH GOD

"I LOST 142 LBS IN TWO WEEKS!" —DR. X's SLEEP 'N LOSE DIET

Above, check out these checkout-line headlines. Competitors are invited to invent the title for one story typical of sensation-seeking journals.

Results of Competition 503, in which you were asked for fractured definitions for a word beginning with the letter *E*.

Report: Exceptions, if accorded, must be taken to ex. Ex gave us trouble. A common prefix spawning uncommonly clever, albeit repeated entries. As in: expense–Gary Hart; excommunicate–local telephone company after divestiture; exorbitant–retired astronaut; exit–Clara Bow; exam–suicide; exile–Atlantis; extol–alimony; example–dieter; explain–cosmetic surgery patient. Further duplications: escape–Superman's garb; electron–G.O.P. slogan; eulogy–study of female sheep; esoteric–recherché name for Exxon; eggplant–hen house; executrix–madam; escargot–ship's snail freight; equilibrium–Valium; elfin–five peso note; esteem–sequel to TV series; epicenter–the Ann Landers Museum. And. Finally. Eluctably, euthanasia–fill in the blank.

First Prizes of two-year subscriptions to "New York" to:

eave–the first woman roofer.
David Titus, Chelsea, Mass.

eiderdown–lame duck.
Richard Borgeson, Brewster, N.Y.

egrets–inability to attend an Audubon Society dinner.
Fred Mazie, Altadena, Calif.
sp. ment.: G. Boddorf, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

eke–to earn a monthly salary on which only a mouse could survive.
Michelle Greece, Garden City, N.Y.

emery board–directors of the Overnight Nail Service Company.
Mark Wolfson, Spring Valley, N.Y.

equinox–dark horse.
Hillard Pearlstein, M.D., N.Y.C.

And Honorable Mention to:

etiquette–the Emily Post method for staunching the flow of blood.
Harvey Widell, Oceanside, N.Y.

eminent domain–celebrity bondage.
H. Scher, Bronx

elegant–pachyderm by Givenchy.
Martin Blume, Sayville, N.Y.

elasmobranch–rubber tree.
Henry Morgan, N.Y.C.

embellishment–act of being employed by newly formed telephone company.
Janet Markman, Rego Park, N.

elfish–thinking only of one's tiny self.
Neil Harden, McConnellsville, N

estimate–one living within a trial relatic ship prior to marriage.
Bonnie Edelstein, Hollywood, F

earthenware–camouflage underpants.
David English, West Somerville, Ma

elocution–death by *Firing Line.*
Matthew E. Brown, Brookl

ex post facto–1. not known at this address. 2. *Lat.* "The check is in the mail."
1. Donald Miller, New Haven, Co
2. Victor Caroli, N.Y.

ecru–the color of a soft drink combini milk, chocolate syrup, and seltzer.
Jared Widell, Washington, D.

earflap–to fly like Dumbo.
Ron Fishbein, Gaithersburg, M
Lisa Brickey, McConnellsville, N.

existentialism–the belief that camping alo is more meaningful than family life in co-op.
S. Ruth Goodma
Huntington Woods, Mic

emotion–the speed of light.
Peter Forte, Chicago, I

ebullience–fervor created by a rise in t Dow Jones.
Eugene Tannen, W. Hempstead, N.
sp. ment.: Jay Gurka, Bayside, N.

extravaganza–spare vaganza kept handy i case of loss of use of regular vaganza.
Jay Livingston, N.Y.

epicene–geologic period between th Pleistocene and Miocene, noted for two mi lion years of effeminacy.
Don Hauptmen, N.Y.

Eros–the Greek god of mistakes.
Carolyn Malloy, Van Nuys, Cali

emporium–nursery for infant monarchs.
Cynthia Rikhye, Bronxville, N.

Eugene, Oregon–Pushkin novel, basis of th recent film *Williamette.*
Vasily J. Ginnot, N.Y.

expropriate–no longer in *Emily Post.*
Kathryn Lance, N.Y.

earlship–vessel carrying petroleum to an from Brooklyn.
Paul Cappelli, New Rochelle, N.

E.R.A.–equality of rights under the law shall not be denied or abridged by the United States or any state on account of sex or earned-run average.
Cathy Staff, Plymouth, Mass.

elasticity–Akron, Ohio.
Winifred Bland, Block Island, N.Y.

ethane–Scottish oil baron.
Debbie Bennett, N.Y.C.

evident–prominent teeth.
Martha Winkler, Arlington, Va.
sp. ment.: Lia Plavin, Stamford, Conn.

excess–*Ir.* oversupply of bad luck.
Hy Komishane, Elizabeth, N.J.

electrician–Roman nobleman voted into office.
Arthur Abramowitz, Bayside, N.Y.

employ–ruse used to gain a job.
Patricia Murphy, Utica, N.Y.

endive–jet-set salad bar et grille.
Jennifer Young, Chester Springs, Pa.

exact–love songs—nothing but love songs.
Anne Bernstein, N.Y.C.

emigrant–funding for imported PBS programming.
David Horst, Clayville, N.Y.

encumber–cylindrical Lithuanian fruit.
Gregory Greenberg, N.Y.C.

edicule–to deride learning.
Doris Roberts, Jericho, N.Y.

encomium–sweepings from the barbershop floor.
Lynn S. Ellner, Richland, Wash.

eavesdrop–to brag about designer labels.
Tony Lang, N.Y.C.

economist–light fog (*ant.* extremist).
Albert Komishane, Elizabeth, N.J.

eminence–candy favored by ecclesiastics.
Roger T. Danford, N.Y.C.

eyelet–slang term used by voyeurs to describe exhibitionists.
Barbara Lippman, N.Y.C.

ergophobia–morbid dread of inferences.
Scott Martinson, Wheaton, Md.

electrocute–to amuse and shock at the same time.
Frazier Boddorf, New City, N.Y.

embargo–government order to raise drinking age.
Steven Hirsch, Briarwood, N.Y.

Esperanto–multilingual fugitive.
B. Barn, Roseville, Calif.

emolument–statue erected in honor of a gangster's girlfriend.
Sam Markman, Stamford, Conn.

elicit–to bring forth illegal information.
Mrs. E. Tarnish, Chicago, Ill.

extraordinary–particularly commonplace.
Jack Labow, N.Y.C.

evensong–any ballad of revenge.
Scott Porter, Madison, N.J.

encapsulate–to remain hatted after women have entered an elevator.
Mrs. J. M. Davies, Ft. Lauderdale, Fla.

enterology–the study of lintels.
Mindy Drucker, N.Y.C.

ecclesiastic–material used to fasten a clergyman's robes.
John Blumenthal, Rye, N.Y.

eatable–dining-room furniture.
Tom Haderer, N.Y.C.

espy–assistant to a G-man.
Peter Filichia, N.Y.C.
sp. ment.: James W. Penha, Jackson Hts., N.Y.

entrechat–*Fr.* bisexual cat.
David B. Magee, Rye, N.Y.

easter–one who is not bi-coastal.
C. Blasius, Jamaica, N.Y.

eerie–one of the five Haunted Lakes.
Edith Pearlman, N.Y.C.

electioneer–painful otic condition; swelling of the rhetoric.
Mark Lawrence, Boston, Mass.

exemplary–not subject to tax.
Jerry Schwartz, Westport, Conn.

exegesis–book of the apocrypha in which people did not know whether they were coming or going.
Charlotte F. Curtis, N.Y.C.

expectorate–Oscar nominee.
Ida Kline, Bayside, N.Y.

eyeful–*Fr.* tower affording panoramic view.
Ben LaRossa, Portland, Ore.
sp. ment.: Ruth C. Brown, Fire Island, N.Y.

eschew–to avoid unnecessary mastication.
Ed Cronk, Cold Spring, N.Y.

emotion–to extend both arms and a leg perpendicularly from the torso.
Michael J. Campo, W. Hartford, Conn.

extreme unction–religious basis of the style of William F. Buckley.
Ignatio V. Lyn, S.J., N.Y.C.

evolution–1. postcards delight us. 2. postcards only, please. 3. typewritten postcards only, please.
Renée Katz, Bronx

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 506, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 30 issue. Out-of-town postmarks are given three days' grace.

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Antony: Can't make date. Must henna my hair. Asp is calling. Goodbye, Cleo.

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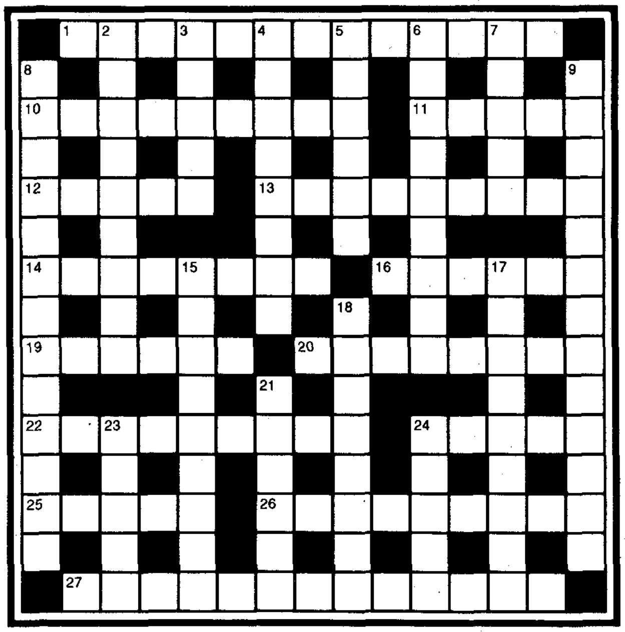
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The report's made without a break when irritable. (5-8)
10 Poor people, note, like being in a storeroom. (9)
11 A brown headless figure. (5)
12 Turner the bi-lingual. (5)
13 Enticing a wild animal in to rest. (7, 2)
14 Coppers and soldiers reduced as ordered. (8)
16 Brightened the church with one Chinese fruit. (6)
19 An old Jew makes some relentless enemies. (6)
20 Pole joining another in wasting and twisting. (8)
22 He corrects soak with a pained expression and a certain hesitation. (9)
24 A little drink taken before a show. (5)
25 Dicky, Irene's man. (5)
26 Trim figure—hips included. (9)
27 Illness caused by a nameless germ. (6, 7)



Down

2 She alters—becomes quite callous. (9)
3 Study Eastern novelist. (5)
4 Everyone carried outside came to. (8)
5 Call for help in spring. (3-3)
6 Learning there's to be an issue about rugby football. (9)
7 Egghead and doctor walk back and sink in a morass. (5)
8 Perfection demanded of the confectioner? (5-3, 5)
9 A writer imbibing gin perhaps —a simple beverage. (8-5)
15 A number use a man badly till sickened. (2, 7)
17 Getting cups maybe for a feature with sensible follow-up. (5-4)
18 Value a really quiet lift. (8)
21 He cons constituents when elected. (6)
23 Stretched, and so possibly imperfect. (5)
24 Cook's got quarters where there are draughts. (5)

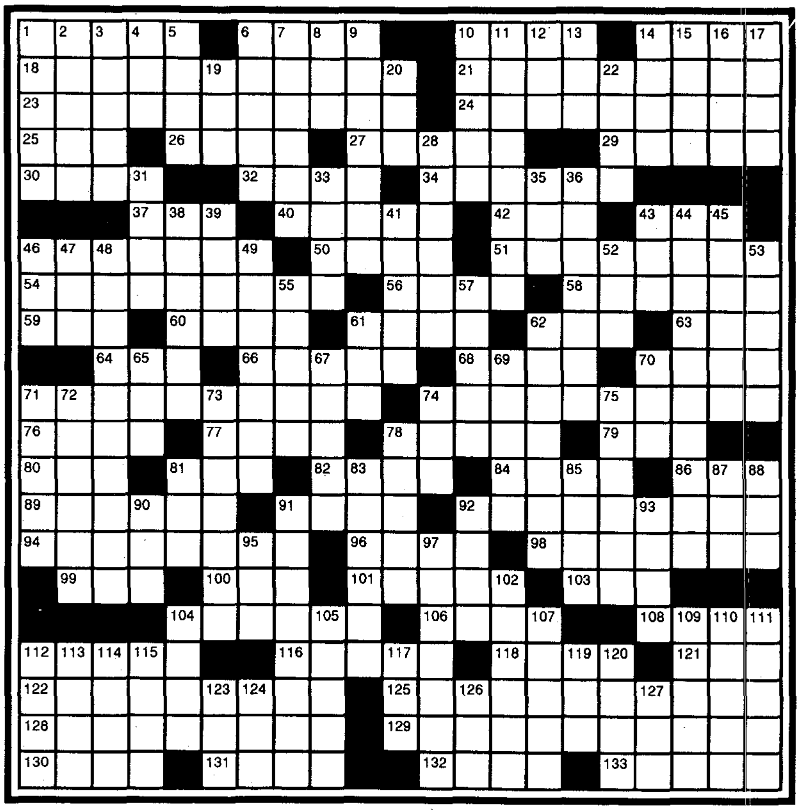
'CITY: LONDON': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Breath stoppage
6 Musical signoff
10 Guam harbor
14 Chekhov "Sister"
18 Tower of London display
21 15th C. edifice
23 Museum
24 Criminal court, once
25 Cry of discovery
26 A Gardner
27 Sign up
29 Satellites
30 Frog genus
32 —— small world
34 "Puff" snakes
37 Golfer's concern
40 Peace Nobelist, '78
42 Pay dirt
43 Recede
46 Disapprovingly
50 Wall St. monogram
51 Bridge
54 Avenue
56 Former shahdom
58 Fine wool
59 Novelist Rand
60 Enveloping glow
61 Urn handle
62 Alias: abbr.
63 Toronto's prov.
64 Thus
66 Tibetan capital
68 Ancient lettering
70 Captain Hook's cohort
71 Cathedral
74 Trafalgar Square statue
76 Sicilian city
77 Motor rotation abbrs.
78 Suez, for one
79 Smear
80 Actress Taina
81 Caesar's bronze
82 Regatta musts
84 Caron role
86 Numero ——
89 Gregory of old films
91 —— dixit
92 Tailor's street
94 Yard
96 Weblike tissue
98 Waugh and Keyes
99 Sinusitis dept.
100 Life story, for short
101 Ode of lament
103 Vane letters
104 Stableman
106 Alerting toot
108 Miles off
112 On the left, at sea
116 Balearic island
118 Certain Dadaist paintings
121 Onespot
122 Waterfront district
125 Barristers' bailiwick
128 Guardsman
129 Westminster Abbey attraction
130 Timetable abbrs.
131 After gab or slug
132 Part of 99-Across
133 Renaissance poet

Down

1 Old Vic member
2 Czech capital, to Czechs
3 "—— your life!"
4 Ram's mate
5 French cherub
6 Some viols
7 Hooters' offspring
8 Aberdeen's river
9 Even now
10 "Have —— day!"
11 Raze
12 Free from
13 Clerical vestment
14 Buckeye State
15 French composer
16 Kind of plaid
17 Khan namesakes
19 Vaseline vessel
20 Wd. in a thesaurus
22 Hoover, Aswan, etc.
28 Appraisers
31 Woe is me!
33 Dune matter
35 N.O.W. cause
36 Filmed again
38 Undamaged
39 Face-powder shade
41 "Softly, —— Morning Sunrise"
43 Unit of work
44 U. of London locale
45 Where Sarawak is
46 One —— time
47 Short of
48 Gardens
49 Winter headgear
52 Alfonso's queen
53 Made from a grain
55 Old Testament book
57 One of the Burrs
61 Balaam's beast
62 "Wake Up ——" ('37 film)
65 —— Ray Hutton
67 Columnist Stewart
69 Honshu strait
70 Suburb of Rabat
71 Soothsayers
72 Medieval dagger
73 Assembly-line houses
74 —— Palmas
75 Roman officials
78 Fishing basket
81 C.I.O.'s partner
83 Star: prefix
85 Antithesis of take
87 —— sequitur
88 Shrieks of pain
90 Hall-of-Famer Mel
91 Adores, in London
92 Man of wisdom
93 Zeno's home town
95 Insect egg
97 Mideast hotspot
102 Leavening agents
104 Will- —— -wisp
105 First German president
107 Poetry's opposite
109 Satyrs' kin
110 Zoning units
111 Kind of rocket
112 Goya's duchess
113 Jetty
114 Biblical measure
115 Umps
117 Type of code
119 Promoted Pvt.
120 Kiltie
123 Lout
124 Shoshonean Indian
126 Before lith or phyte
127 A feast —— famine



Solutions to last week's puzzles appear on page 140

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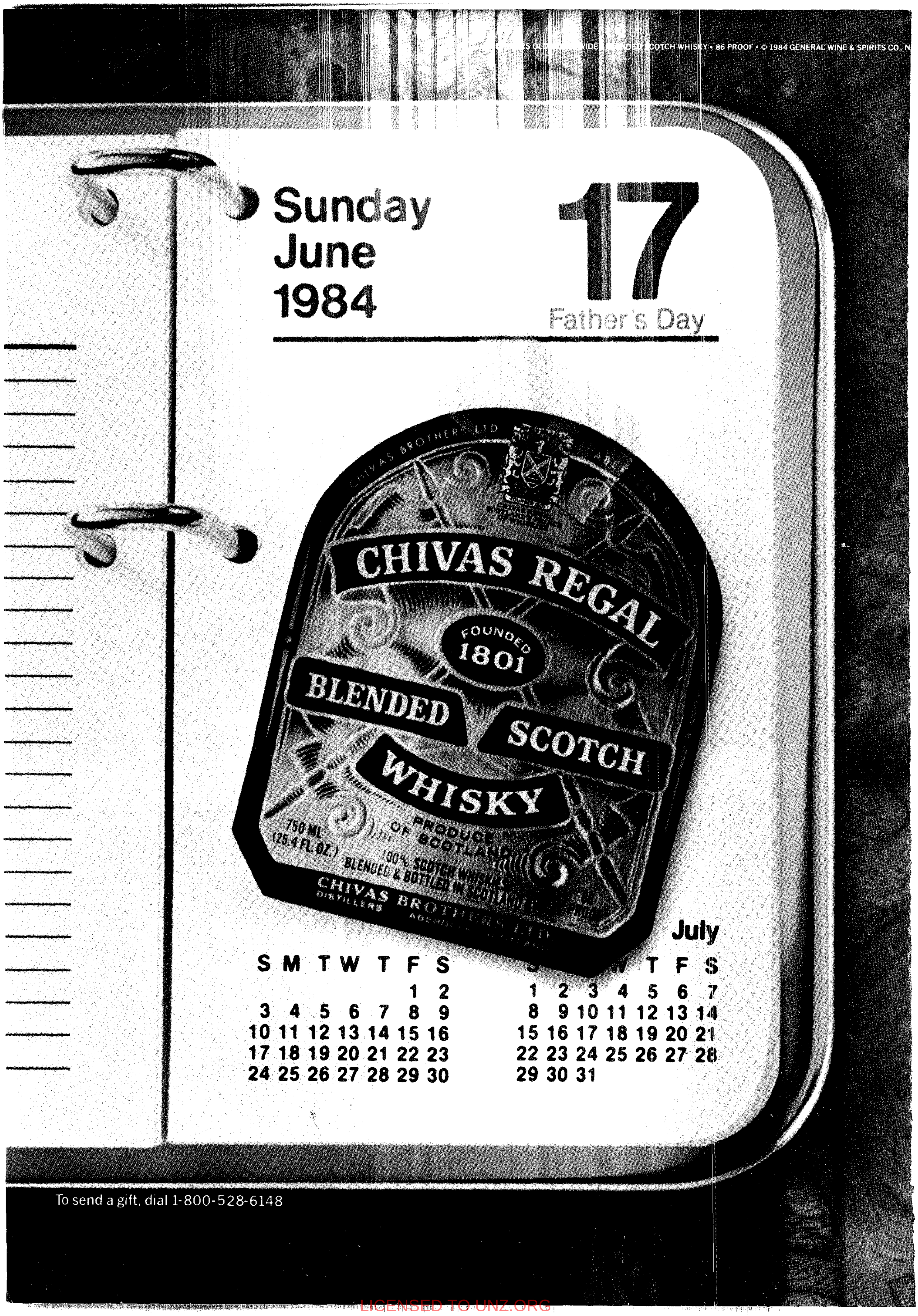
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